

# THE ETUDE

September

1943

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FALL TERM BEGINS SEPTEMBER 7

For information address Dr. Bob Jones, Jr., Bob Jones College  
Cleveland, Tennessee

**THE GOLDMAN BAND**  
had one of the most successful summer seasons of its entire history, with record-breaking crowds in attendance, both at the concerts in Central Park, New York City, and in Prospect Park, Brooklyn. The programs presented set a new high mark for band concerts, and spoke volumes for the public appreciation of good music. A Bach-Handel program about midsummer looked more like that of an orchestral concert than an advanced band of "Poet and Peasant" and a "Flute in the Black Forest." A highlight of the season's music making was on July 21, when a program of original band music was presented under the sponsorship of the League of Composers. Represented on the program were Emanuel Baran, Wallerford Riegger, Henry Cowell, William Schuman, Wanda Landowska, Aaron Copland, Paul Creston, Richard Franko Goldman, and Pedro Sanjuan.

**THE CHICAGO MUSIC FOUNDATION** has disposed of its controlling interest in the Curtis Institute buildings, built in 1921 by the late Samuel Insull at a cost of \$23,000,000. As a result of this transaction the Music Foundation will realize about \$265,000, a sum to be available for financing opera in Chicago for the next two years.

**THE ROBIN HOOD DELL** concert season, which closed on August 6, was the most successful of its entire history. In spite of difficult traffic conditions the attendance was far above previous figure, and was a remarkable demonstration of the appeal of the concert with the general public. At the concert on July 31 the soloist was Zadie Skolikovsky, pianist of Los Angeles, winner of the 1943 Robin Hood Dell Young American Artists Competition. The high mark in attendance was reached on August 5, when 16,000 people were inside the Dell hall to hear the all-star program conducted by the noted composer-conductor, Robert Stoltz. Judy Garland attracted the second largest crowd, with 15,000 being admitted and as many more being turned away. Margaret Speaks and James Melton attracted an audience between 14,000 and 15,000. George Szell and Pierre Monteux were the outstanding symphonic conductors.

**AARON COPLAND**'s suite from the ballet "Bulby the Kid" received its first Chicago concert performance, when early in July it was on the program of the Chicago Symphony Orchestra at the Ravinia Festival, under the direction of Pierre Monteux.

**ARTHUR FINLEY NEVIN**, composer, teacher, lecturer, and authority on Indian music, died at Sewickley, Pennsylvania, on August 14. He was a brother of Ethelbert Nevin and was born at Edgeworth, Pennsylvania, on April 27, 1871, and studied at the New England Conservatory of Music and in Berlin. For many years he was engaged in teaching and lecturing at Edgeworth. In 1934 he lived among the Blackfeet Indians of Montana, securing material which formed the basis for his opera, "Pola" and for many lectures on Indian legends and music. His opera, "Pola," was given at the Royal Opera in Berlin, the first Indian to have to give the distinction. During the First World War he was active at Camp Grant in Illinois, where he drilled 41,000 soldiers

THE EYRUDICE CHORUS AWARD of 1943, to stimulate choral compositions for women's voices, is announced by the chairman of the committee, Miss Susanna Dercum. The award of \$1000 will be given to the best composition, three or more parts for women's voices. The contest closes October 1, and full details may be secured from the Chairman, The Eyridice Chorus Association, 251 South 18th Street, Philadelphia, Pennsylvania.

SEPTEMBER, 1943



WALLERFORD BRIGGS



## The World of Music



HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

**THE FIRST ANNUAL FESTIVAL OF MUSIC AND ART** will be held in Winston-Salem, North Carolina, July 22 to 25. With the musical events of the festival under the direction of George King Raudenbush, conductor of the Winston-Salem Symphony Orchestra, the program included a presentation of Flotow's "Martha" in English, by a company of more than a hundred; a concert by the Festival Symphony Orchestra; and the singing of Haydn's oratorio, "The Creation," by a company of two hundred voices with the Winston-Salem Opera Company.

**DR. JOHN EARLE NEWTON**, director of the Department of Music at the College for Women, New Brunswick, died at his home in July 7. He was a native of Richmond Hill, Ontario, and before accepting the post at the New Jersey College for Women in 1923 he was on the faculty of the Toronto Conservatory of Music at the University of Toronto.

**MUSIC IN INDUSTRY** was given a practical demonstration of what can be accomplished along this line when on July 4 twenty-five years ago, he was first violinist. Since 1929 Mr. Wallenstein has been a leader of the New York Philharmonic-Symphony Orchestra and is widely known as the musical director of the Firestone Radio Hour. For six years prior to 1929 he was a member of the Chicago Symphony Orchestra and for two years was head of the Violin Department of the Chicago Musical College. It is reported that he is the present only American-born conductor of a major symphony orchestra in the United States, since the Kansas City Orchestra, of which Karl Krueger was conductor, has been disbanded.



JULES BLINDE

**THE CHICAGO SINGING TEACHERS GUILD** announces the seventh annual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed earlier than October 1, and no later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

**THE NATIONAL BOARD OF Della Omicron, National Music Society, announces a National Composition Contest open to women composers. The award will be a cash prize for the best composition, three or more parts for women's voices, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is extended to September 1; and the contest committee of the Philadelphia Art Association, 251 South 18th Street, Philadelphia, Pennsylvania.**

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**FORWARD MARCH WITH MUSIC!**



GEORGE KING RAUDENBUSH





JAN SMETERLIN

you study one *étude* of Chopin's, find out what the other twenty-six have to say. Only by extending one's general personal knowledge of music can one deepen one's powers of interpretation.

"It has been said that only a Pole can express the full meaning of Chopin's most strongly national works, the *mazurkas*. Although I am a Pole myself, I do not think that the statement is accurate. Any truly musical person can express the *mazurkas*—provided he knows what the *mazurka* is. The printed page of a single Chopin *Mazurka* will never give him this knowledge, however. First, he

#### Importance of Reading

"While the ability to read fluently is, to some extent, an inborn gift, it can be vastly improved by assiduous practice in reading. Also, it can be

"IT IS NOT POSSIBLE to teach piano playing without stressing the purely mechanical equipment necessary to convey its meaning; on the other hand, it is a mistake to overemphasize mere technic. We have all had the experience of listening to a magnificently equipped pianist who leaves us cold, and then of listening to an amateur—who may even make mistakes in note sequence!—whose very lack of the *knack* assures us that here is no *feeling* of the performance, of *lack of something*, and consequently neither is completely satisfying. Of the two, however, the latter evokes the warmer response. It is always pleasanter to hear music than technical display. It is the sheerly musical values of his playing, therefore, that the student should cultivate.

"How to accomplish this? For one thing, as soon as he is able to read notes at all, the student should read as much music as possible. He will thus extend his knowledge of music, of form, of types; and by so doing, he will broaden his avenue of approach into music itself. I am vigorously opposed to the practice of learning a few pieces as lesson assignments. What happens when a student is given a *prelude* of Bach's, an *étude* of Chopin's, even a sonata of Beethoven's? The chords are all right, but applying them to mastering his assignment as easily as he can, and letting the music rest there. Then he will go on to learning his next new piece, paying no more attention to the other music of the first composer or the other music of that particular period than if it did not exist.

#### Expanding the Horizon

"Such a method might be compared to reading a single poem of Scott's in a schoolbook anthology and remaining ignorant of the Waverley novels. No matter how carefully the pupil studied that single poem, he could hardly be said to have a grasp of literature. Exactly the same is true of music. A single piece, unfortified by a deeper acquaintanceship with the other works of the composer and the age in which he lived, means very little. Thus, it becomes the business of the music student to read ten times more than he actually studies. If you are assigned one *prelude* of Bach's, go through the entire volume and learn the meaning of all the other *preludes*. If

## How to Become a Better Pianist

A Conference with

*Jan Smeterlin*

Internationally Distinguished Polish Pianist

SECURED EXPRESSLY FOR THE ÉTUDE BY ROSE HEYBLUT

*Jan Smeterlin, one of the most eminent of present-day piano virtuosi, has demonstrated to audiences all over the world his belief that piano playing is a matter of individual musical expression more than of keyboard mechanism. His views of Mr. Smeterlin are his distinguished and original interpretations, for his thoughtful analysis of musical problems, his sparkling sense of humor, and for his well-developed hobby of cooking. He is perhaps the only musical celebrity who has published a cook book! In his approach to piano playing he stresses musicality rather than dexterity, and, in the following conference he outlines the means whereby greater musicality may be achieved.—Editor's Note.*

must have seen a *mazurka* danced to know its rhythm, its accentuation, its form. And in second place he must have read through at least ten or twelve of the Chopin group to realize the differences and flexibilities to be found there. Learning one *mazurka* as a 'lesson' will produce, at best, a series of notes without errors, at worst, let us not think of it! But a wide acquaintanceship with the *mazurka* form will transform the 'lesson assignment' into a work of thoughtful and meaningful continuity—and will greatly enlarge the musical horizon, into the bargain.

"Widening musical knowledge, however, must naturally wait until the student has learned to master the language of the piano. He must learn to read, he must master some technical skill, and

lost through lack of such practice. Oddly enough, the more conscientious a student is, the harder will he find really fluent reading! It must be clearly understood that reading is very different from practicing—just as looking over a book of poems for pleasure is very different from studying and memorizing poetry. Each has its place—provided that the student understands what that place is. In reading, the chief goal is to give back a whole, unified effect. In studying, the goal is to give back the fullest, deepest meaning of the music. Consequently, the approach is entirely different. If the pianist attempts to read as he would study, he finds himself brooding for an hour over a single measure. That is why the over-conscientious student (Continued on Page 617)

"FORWARD MARCH WITH MUSIC"

THE ÉTUDE



MILTON CROSS AT THE MICROPHONE

ON CHRISTMAS DAY of 1931, there took place an event which marks a milestone in the history of American musical progress. On that day, the first broadcast of a complete opera from the Metropolitan Opera was sent out to the entire country. This work was "Faust" with a cast that included Queena Mario, Editha Fleischer, Dorothy Manski, and Lauritz Melchior, with Milton J. Cross as announcer. Since that day, over twelve years ago, the regular weekly broadcasts of Metropolitan Opera have become a national institution, in more senses than one. Not only are they the means of carrying opera to towns and hamlets all over the United States that would never hear it otherwise; they serve as the only gauge of opera's popularity. The visible audience that attends the opera (either at the historic "Met" on Broadway or during the annual opera tours) could never stand as the measure of the nation's appreciation of opera, since its size is conditioned by nearness to the opera house and ability to pay admission... neither of which has the least to do with a desire to hear opera drama. And since no one is in a better position to estimate this desire in national terms than Milton J. Cross, The Ernux has asked him to analyze the nation's reactions to "opera for the millions."

"No one who has had anything to do with the broadcasting of opera can have any doubts as to the increase in enthusiasm that has shown itself since such broadcasts began. This is evident in a number of ways. The most practical estimate of the hold which opera has taken on the American public is the fact that the elaborate and costly business of sending opera out over the air-waves once a week continues. If there were not a tremendous demand for it, it would doubtless go the way of other programs that begin as experiments and end as failures! The fact is, however, that the opera broadcast itself is not enough to satisfy public demand. Two additional 'all-opera' broadcasts are needed, one to be given on Saturday afternoon programs in providing the nation with what it wants, operatically speaking. One of these is the Auditions of the Air, which sends out operatic selections at the same time that it affords the public an inside view of the selection of new opera singers. The other is the Metropolitan Opera-USA broadcast, which introduces younger members in a program of operatic selections.

SEPTEMBER, 1943

## Opera for the Millions

An Analysis of the Popularity of Opera

An Interview with

*Milton J. Cross*

Distinguished Announcer of the Blue Network  
Announcer of the Metropolitan Opera Broadcasts,  
the Metropolitan Auditions of the Air, and  
Metropolitan Opera, U. S. A.

SECURED EXPRESSLY FOR THE ÉTUDE BY MYLES FELLOWES



ELEANOR STEBER  
Typical of the American audition contestants who have become prime donas at the Metropolitan Opera House.

"A recent change in the nature of this latter program may be interpreted, I believe, as a concrete example of the nation's desire for opera. For some years this supplementary program was

aimed deliberately at stimulating interest in the Saturday opera broadcast. That is to say, members of the coming Saturday's cast were invited to prepare a condensed pre-view of arias from the coming broadcast of opera. This year, however, it has been felt that both the mid-week opera program and the broadcast itself must stand on their own feet, so to speak, and the pre-view stimulant to interest has been done away with. Instead, the mid-week program consists of assorted operatic selections, without relation to the Saturday afternoon broadcast—and without loss of public interest in either one. To me, this is of the greatest possible significance. It means, first, that the regular Saturday broadcast can go over without any advance stimulation whatever; and, second, that the public taste for opera has increased to the point where an additional half-hour of opera arias meets a definite need.

#### A Special Event

"Of course, there are other means of gauging the public's interest in opera. By no means the least of these has to do with a special event given each year in Cleveland. Just before the Metropolitan visited that city, the town gave an Opera Concert in its great auditorium, at which the Auditions of the Air winners are introduced. The hall accommodates about ten thousand, and every available inch of room is jammed—chiefly, I am glad to say, by young people. Yet the generation that is believed to be interested chiefly in 'hot swing' manifests a genuine and enthusiastic desire for opera!

"Opera fan mail is a fact. I am often asked whether people *really* write in their reactions to opera. The answer is—they *really* do! And in this connection, I am not speaking of the solicited mail, such as the letters offering questions for the between-act Quiz. A staff of trained 'analysts' is kept busy reading and sorting and filing the letters that come in, usually spontaneously, from those who love opera, often their reactions to it, and ask for information about it. Many of these letters come from groups of people—chiefly women—who have organized themselves into Opera Clubs all over the country, and who do an amazing amount of preparatory work in

"FORWARD MARCH WITH MUSIC"

## Music and Culture

studying the operas to be broadcast. To those who believe in opera, it is most encouraging to see the sort of public interest that goes further than mere listening, and develops itself to the point of wanting to take personal, participative action. Most of the requests for information have to do with the style of various operas and singers, suggestions about books for deeper study, and questions about the background of the singers who have made an impression. There is a refreshing minimum of superficiality about these questions—all of them go deeper than mere requests for autographs, and so on.

## Genuine Appreciation

"Of equal though different interest is the purely personal reaction of persons who simply write in their feelings about opera, without requesting anything. Many men in the armed forces have sent us letters which enable us to estimate just how much of an influence broadcast-opera has been. One young sailor, for instance, wrote that all his life he has been in a small Southern town where 'live' opera never comes. He has listened to the Saturday broadcast with relish, however, making his first acquaintance with opera over the air—and developing his taste for it to such an extent that he asked for leave, while being sent from one training base to another (his first trip away from his home town!), to attend a performance of the 'Marriage of Figaro' at the Metropolitan. Another young man in service in Montreal took the time from his forty-eight hours' leave to travel to New York, hear a single performance at the Met,' and rush back to his family in Canada! He, too, had had his operatic initiation by way of radio. Another letter that pleased me very much came from a middle-aged man in Vancouver. He wrote immediately, after having heard a broadcast of 'Siegfried,' and said he only wished the other listeners could have seen it in his setting—the craggy heights of those almost snow-covered mountains above him, supplied the finest possible atmosphere, looking at them while he listened to the music, his imagination traced the action for him more vividly than if he had been watching the stage! This letter, incidentally, serves as an answer to the frequent question as to whether an absence of visual action mars the pleasure of the broadcast.

## The Hypnotic Opera Fan

"From such varied reactions as come to us, what do we deduce as to the popularity of the various elements in opera? I should say that the most important ingredient is the cast. Many auditors, of course, show a marked preference for 'types' of opera—Italian opera, Wagnerian opera bouffe, and so on—but all seem to unite in finding greatest pleasure in operas that are cast with great and popular singers. (I suppose that's why—my own student days, I remember, I used to save up, not for a special opera, but for any work in which I could rejoice in hearing Gadski, Caruso, Homer, and Scotti, all in the same performance!) The 'most popular' opera, both on the stage and in the broadcast, seems to be 'Aida,' with 'Tristan und Isolde' as a close second. Wagner is immensely popular—much more so than one might suppose after listening to statements that 'Wagner is hard to understand' and that 'Americans don't know much about opera'!—but the melodious Verdi still stands first in the preference of the general, national public.

"Basing myself on the public's own statement

of reactions through its letters, I have often amused myself by reconstructing the 'typical' American opera fan. This purely hypothetical being is a woman (more women seem to write in than men); her age is about thirty (computed by men); the letters that come from schools are with those from octogenarians); she lives in a small-to-middle-sized American town; and she listens to opera as a spiritual stimulus, rather than as a mere pastime with which to while away an otherwise empty Saturday afternoon. Often she gives up 'dates' in order to sit before her radio; often she carries the radio with her into the kitchen, the nursery, the sewing-room, so that necessary duties need not deprive her of her weekly treat.

"Perhaps the real 'stars' of radio-opera are the expert sound engineers who make it possible for people all over the country to hear a tonally balanced performance. A microphone rigged up in an orchestra chair would not transmit the same effects heard by the audience sitting in that same chair. The auditor, seeing the stage action, makes unconscious adjustments in his reception of tone. If the soprano leaves the footlights for a bit of dramatic action at the rear of the stage, the auditor sees her move and accepts her next tone from a greater distance. The microphone simply reflects two tones of different intensity. Thus, the chief accomplishment of broadcast opera is the mechanical balancing of tones that affords the vast audience complete acoustic perspective. In the last analysis, it is due to this that opera has become literally entertainment for the millions."

## Use the Mirror in Voice Study

by Beatrice Wainwright

"SHE SINGS like a bird" is a phrase one frequently hears, implying that the singer is a natural, untutored vocalist. As a matter of fact, very few singers who reach the concert stage and apparently sing with unconscious fluency, in this state, without conscious effort, at first, in overcoming certain habits and nervous inhibitions until the proper vocal tone is attained. In doing this, the teacher must have the incessant cooperation of the pupil.

As a means of accomplishment, many teachers have found that the use of the mirror is very valuable in acquiring what may be called the intangible quality of tone production, demanded by the correct mental concept of a vocal musical thought. To this end, study of the vocal mechanism is essential; otherwise it takes a greater length of time to realize the meaning of such technical terms as *head resonance*, *relaxation of the throat and jaw*, *breath control*, and *tone placement*. Charts illustrating the vocal cords, oral cavity, the lungs, bony structure and resonating cavities of the head will prove most helpful to both teacher and pupil in the early lessons, giving a comprehensive idea of the human voice instrument to be trained. These also help to clear away the mystery and ignorance prevalent among many people regarding the voice. In singing, as in other subjects, there are three basic elements. These comprise the mental, physical, and spiritual. The writer believes all three of equal value in their application to the art of singing, but the mental is listed first, as the other two are controlled by the mental concept or image.

In order to achieve, as soon as possible, control of the mechanics of singing, it is essential to use a mirror for guidance to "see ourselves as others see us." In the beginning, students have the idea how they are using and controlling the various parts of the vocal instrument, some of which are the lips, facial muscles, the tongue, the jaw, and the throat. All these may be observed with the use of a mirror. Only the exterior of the throat is considered here, but any tension of the tongue or jaw is plainly visible in its effect on the throat, and produces a tone that sounds harsh and strained.

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soprano, alto, tenor, baritone, or bass. These voices may again be classified into coloratura, lyric, or dramatic, in the case of the soprano. The timbre of the voice is equally individual and distinctive, and reveals itself as the true tone is developed.

There are some voices more naturally endowed for producing beautiful tone from the beginning of study, but all voices can be immeasurably improved and even those that give little promise in their untutored state can, with the right training, be made to give real pleasure and service. Here again the mind plays its important rôle in the intelligent application of instruction. In the development of tone, the mental attitude will prove of great aid to the student. The practice of deep breathing is excellent to acquire concentration. Standing erect, without tension, inhale deeply and comfortably, never to the point of straining. Then exhale slowly, holding the hand before the mouth in order to gauge the volume of breath being emitted, which should be as little as possible. Doing this exercise several times a day will soon improve breath control. Repeat the exercise ten times at each session.

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# Claude Debussy, French Patriot

## by Maurice Dumesnil

Noted French Pianist-Conductor

Author of "Claude Debussy, Master of Dreams"

his independent nature! "Life here is a mixture of cosmopolitan hotel, public high school and military barracks," he wrote to a friend. Finally he resigned, boarded a train, and arrived in Paris the next day. At once a great peace filled his heart.

Later on, Debussy went to London. Here he felt somewhat more at home, but in a surprising way: it was the music-halls, the Empire and the Alhambra which he enjoyed most. He admired the exacting clowns, the swiftness of the colorful spectacles. On the other hand, the English custom of wearing checked suits and caps was a shock to his conception of strict elegance, and he criticized a general lack of comfort, above all the inhospitable hard beds with their sheets which were always impregnated with moisture in a

W AR WAS RAGING, and Paris was under bombardment when Claude Debussy died twenty-five years ago without seeing the final victory of his beloved country. Those were dark days; during the fateful first months of 1916 alarming news reached Paris; the enemy had resumed a strong offensive and had succeeded in breaking the Allied lines on the Somme. The incurable disease from which Debussy suffered suddenly took a turn for the worse; but one of his last perceptions, among the shadows which more and more enveloped his mind, was the thought that the American troops were pouring in, bringing a new element of freshness to the weary French warriors. The newcomer, already fighting gallantly near Chateau-Thierry and Saint Mihel. As more good news was received, Claude still understood, and smiled faintly. Then one day, as the cold, raw wind blew outside, shaking the half-closed shutters, he seemed to lose contact with this world. He was but a shadow of himself; his body was frighteningly emaciated, his hair had rapidly thinned, his hands had taken on the shade of old ivory. In the afternoon the doctor came, but science could do no more and the end was drawing near. It came in the evening, with the striking of ten o'clock. Thus one of the most spectacular careers in musical history came to a close.

A quarter of a century has passed, and again the world is at war. Through these years the name of Debussy has steadily gained popularity, and now he is recognized as one of the great musicians of all time. The veil which covered his private life while he lived in comparative seclusion has been lifted. It is appropriate, on this anniversary and at this particular time, to emphasize one side of his personality which is not generally known: Claude Debussy's intense patriotism.

## Debussy's Nationalism

Debussy was a genuine product of French culture. No other place in the world, however beautiful, could suit him. He adored Paris and the Ile-de-France, this chosen land which stretches around the capital some thirty miles between the Seine, the Marne, and the Oise. The harmony of its horizons, its valleys, rivers and rolling hills enchanted him. From these lovely landscapes he was to derive his best inspirations.

When as a young man he went to Switzerland, invited by Mme. von Meck, it was not long until she became aware of Claude's strong nationalism. "My 'musikus,'" she wrote to Tschakowsky, "has indeed strange musical ideas. I think I can define him in a few words: his whole being is an emanation of the Paris boulevards." The follow-

ing year he went to Russia to spend another summer with the von Meck family, and crossed Germany on his way back without seeing the final victory of his beloved country. Those were dark days; during the fateful first months of 1916 alarming news reached Paris; the enemy had resumed a strong offensive and had succeeded in breaking the Allied lines on the Somme. The incurable disease from which Debussy suffered suddenly took a turn for the worse; but one of his last perceptions, among the shadows which more and more enveloped his mind, was the thought that the American troops were pouring in, bringing a new element of freshness to the weary French warriors. The newcomer, already fighting gallantly near Chateau-Thierry and Saint Mihel. As more good news was received, Claude still understood, and smiled faintly. Then one day, as the cold, raw wind blew outside, shaking the half-closed shutters, he seemed to lose contact with this world. He was but a shadow of himself; his body was frighteningly emaciated, his hair had rapidly thinned, his hands had taken on the shade of old ivory. In the afternoon the doctor came, but science could do no more and the end was drawing near. It came in the evening, with the striking of ten o'clock. Thus one of the most spectacular careers in musical history came to a close.

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CLAUDE DEBUSSY AT HOME

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A pilgrimage to Bayreuth took place at about the same time, and it was accomplished with reverence and devotion. But there was the annoyance of being in an overcrowded city and assigned to a small room in a private house with a hard bed during the night, and a cup of thick and tasteless coffee in the morning. And those crowds who invaded the restaurant of the Schauspielhaus during intermissions and gobbled up, with loud noises, the most incredible conglomerations of sausages of all sizes and colors! The contrast between such coarse materialism and the fervent atmosphere in the theater shamed his sense of congruity, and nothing less than the divine music which followed could make him forget it.

From these journeys to foreign lands, Debussy always came back with a greater love for his home city. Was not Paris (Continued on Page 614)

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RECENTLY I took a symphony orchestra of fifty-four soldier musicians to a big camp theater "somewhere in Britain." Every man in that khaki-clad orchestra was a trained soldier. They played some Mozart and the Haydn "Symphony in D," and then a neatly groomed violinist with the sergeant's triple stripe rose from the leader's desk and played the "Concerto in G minor," by Max Bruch. Behind him sat a private, a professional musician of high standing before the war. He came back from Dunkirk, badly shell-shocked. Music alone saved his health, the doctors say.

The camp we visited takes pride in showing the best movies in its theater: every week there is a smart stage show—with probably a first-class comedian, snappy sketches, and dancing. But the Symphony Concert drew a greater audience of men and women in uniform than the movie or variety performance of previous weeks.

Next day, the sergeant who played the Max Bruch went back to his job—training drivers for heavy anti-aircraft units. The able flutist—an other sergeant—is an instructor of Signal. The brisk, plump fellow with the oboe is a quartermaster. The horn player, a gunner, has just written a symphony of his own. That tall clarinet player is a Pioneer Corps sergeant engaged on constructing airfields for American aircraft.

At intervals of two months, they have been assembled for ten days or so, to play classical music for their comrades. Experts will wonder what results one can achieve with such limited time for rehearsal. The answer is that they were good enough to broadcast successfully; to play at one of Dame Myra Hess's famous concerts in London's National Gallery; to be invited to Buckingham Palace, and to impress the extremely hard-to-please music critics.

#### A Love for Great Music

Other full-scale symphony orchestras have been formed in Britain's Home Commands. Their future depends on the man-power question. France forbids the release of trained men from their normal duties. Apart from regimental bandsmen and certain exceptional cases, the Army has no full-time musicians. These men are in uniform to fight. It is in the smaller units of the Armed Forces that love for great music is revealed, although



Western Command Symphony Orchestra of 60 Uniformed Men Playing in the Chester Cathedral

"FORWARD MARCH WITH MUSIC"

## Musicians in Khaki

A Vision of Victory in Music Thrills Britain's Armies

The Amazing Story of Symphony Orchestras

Made Up of Officers and Men

by Gale Pedrick

Major, Devonshire Regiment, British Army

this is something the public knows little about. Everywhere in the United Kingdom musicians in uniform are making music in their leisure hours and interpreting the spirit of the Army Council Instruction which says: "It is desirable that as far as possible the Army should provide its own entertainment."

I am frequently asked: "Do the troops want 'good' music? If they do, then what place can one find for it in an exacting life of parades, lectures, guard duties, maneuvers and the thousand-and-one distractions of camp life? What is the use of broadcasting classical music if it can be heard only on a casually adjusted receiver amid the din of a canteen or barrack-room? Is it not a mistake to overdo the educational and uplift angles—the old class-room idea that you must have something because it is good for you?" These and other problems have to be tackled by those of us concerned with the entertainment of the fighting services.

I have all the proof needed that "good" music does not have to be fed to Britain's soldiers, sailors, and airmen. They can take all the entertainment officers can give them, and still ask for more.

One commanding officer wrote to me: "Your encouragement of orchestras and choirs is of the highest national importance." Another declared: "Thank Heaven we can rely on music for mental and spiritual uplift in these days of chaos." The men and women in the Navy, Army, and Air Force are citizens in uniform, citizens

with good taste, knowledge, and a background. How do we go about the task of bringing classical music to the troops? The finest way of all is to encourage those who can play already to make good music for the enjoyment of themselves and their comrades. Instruments, of course must be provided. Your professional musician in uniform will in most cases take his violin or his violoncello with him whenever possible. But there are other expensive instruments required, and here the Command Entertainment Officer comes into the picture. He has at his disposal public money, which may be spent on buying instruments, hiring music, providing stage equipment and so forth.

At each Command Headquarters there works a musician of some distinction whose duty it is to visit units, form choirs and orchestras, and to give lectures and phonograph-recitals.

This officer, a civilian, is lent to the Forces by the Department of National Service Entertainment. This Music Advisor, as he is termed, aided by the Entertainment Officer, has a clear idea of the talent available in that particular slice of Britain. These two know the requirements of hundreds of battalions, batteries, training-centers and supply camps. It is their business to know when a conductor, soloist, or orchestral player joins the forces. My own colleague has just conducted a choir one-hundred strong in "Hiawatha," and is now rehearsing "Elijah" and "The Messiah."

The phonograph is a great ally, and the solace of the soldier exiled on some desolate cliff or hill-top. From a library of records, running into thousands, classical programs are prepared and dispatched. Daily the requests come in: "Send us symphonies, chamber music, opera."

#### Popularity of Opera

Opera has a big following. I had the experience of organizing and presenting the first all-khaki opera in Great Britain. With a tenor who was not bad, I presented Covent Garden (he was an Army cook) as *Canio*, and a subaltern of the Auxiliary Territorial Service as *Nedda*. "Pagliacci" was staged by a company of a hundred. In eight weeks huge audiences came to hear the Army's version of "Pag." and \$8,000 was raised for Army Welfare.

When the show was (Continued on Page 604)

THE EURE



LILY STRICKLAND



WILLIAM BAINES



ANNE MATHILDE BILBRO

## Among the Composers

Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. The *EURE* has had in preparation for a long time a series of articles about these present day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.

Lily Strickland

"Makers of Music"

LILY STRICKLAND, Mus. Doc., composer, and writer, was born in Anderson, South Carolina. From her earliest years music had a prominent place in her life, and in her studies at Converse College she specialized in this field of art. Later she continued her music studies at the Institute of Musical Art in New York, and following this she had instruction from William F. Humiston. During the First World War she served as a volunteer entertainer at Camp McArthur in Texas, where her husband, J. Courtney Anderson, was Army Educational Director.

Following the war, Miss Strickland went with her husband to Calcutta, India, where Mr. Anderson was engaged in business for an American firm. It was while a resident of this far eastern country that Miss Strickland made extensive research into the music of India, and the results of this study were reflected in a series of highly interesting articles which she wrote especially for *The EURE*.

She also has attempted, in some of her original piano works, to interpret the eastern idiom, attractive to the young, was born in Tuskegee, Alabama. Her parents were Judge James Andrew Bilbro and Anna (Mason) Bilbro, and her grandparents, who also were prominent figures in the public life of Alabama, were Chanceller Wylie A. Mason and the Hon. John B. Bilbro. Miss Bilbro began her music study at the age of six and her entire musical education was procured in the United States. She has had a most successful career as a teacher, and also her normal classes, conducted in New York and other eastern and southern cities, have been well attended by young teachers seeking to improve their methods of imparting musical knowledge to their young pupils.

In addition to her musical works, she has had success with her literary writings, many verses and sketches having been published in various magazines. A number of her articles have appeared in past issues of *The EURE*. It is quite possible that Mathilde Bilbro could have found success in writing in the larger forms, but, in so doing, she would have deprived young piano students everywhere of delightful material which has made their music study a fascinating experience.

Her piano pieces number well into the hundreds, and she has published also piano solo collections, piano instructors, books of studies and techniques,

Anne Mathilde Bilbro

"The Technic of Writing Music"

ANNE MATHILDE BILBRO, who has contributed much toward making music study attractive to the young, was born in Tuskegee, Alabama. Her parents were Judge James Andrew Bilbro and Anna (Mason) Bilbro, and her grandparents, who also were prominent figures in the public life of Alabama, were Chanceller Wylie A. Mason and the Hon. John B. Bilbro. Miss Bilbro began her music study at the age of six and her entire musical education was procured in the United States. She has had a most successful career as a teacher, and also her normal classes, conducted in New York and other eastern and southern cities, have been well attended by young teachers seeking to improve their methods of imparting musical knowledge to their young pupils.

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William Baines

"On Composing"

WILLIAM BAINES, composer, organist, pianist, and teacher, although resident in America for a number of years, was born in Bradford, Yorkshire, England. His musical education was secured under his father, Charles Baines, a well-known organist and teacher in England and the United States. In addition to his extensive composing activities, Mr. Baines is teacher of harmony and composition at the National Studios of Music, Boston, Massachusetts, and director of the Lancaster Theatre Juvenile Chorus of Boston.

"FORWARD MARCH WITH MUSIC"

## Music and Culture

and a children's musical play. Of the piano pieces, among some of the most widely used are: *Among the Wigwams*; *Dance of the Villagers*; *The Fish I Caught*; *Leaf Burning*; *Robin Sings a Song*; and *Priscilla's Cat*. Among the piano collections, *"Priscilla's Week"* and *"A Visit to Grandpa's Farm"* have been very successful; and of the study works deserving special mention are *"Bilbo's Kindergarten Book"* and *"25 Melodies for Eye, Ear and Hand Training."*

Miss Bilbo recently remarked about her work:

"A technician of writing music? To be sure there is; but it is not by a cut and dried formula. Each composer develops his own writing technique, and there are seldom two who go about it in the same way."

"A music student once asked me if I would do him a favor. 'Surely,' I promised—with my fingers crossed. All he asked was this: 'Would I let him look on while I went to the piano, and beginning from the first creative idea compose a piece of music and then write it down by the exact procedure which I had followed?' I did not dare to laugh, but it seemed funny to me because I never do anything like that."

"With the melodic idea and rhythm come first—always away from the piano, and they choose their own time and place for coming—I hear this melody mentally, and at once jot down the idea in a musical shorthand of my own. Sometimes days pass before the sketchy outline is taken to the piano for reference. Later I may alter the rhythm and harmony, but the initial melody line usually sticks."

"Sometimes a thing simply looks musical to me—like an etching I once saw of a little Dutch girl. My first thought was, 'That little girl looks like music'—and *'Priscilla's Week'* followed."

## Lily Strickland

(Continued from Page 561)

*Hindu Lullaby*; *Little Indian Chief*; *To the Burning-Ghat*; *The Young Hindu Widow*; and *The Wanderer*. Among her songs, several have found favor with vocal artists: *Driftin'*; *Mammy's Sleepy Time Songs*; *Mah Lindy Lou*; *Spring is a Lady*; *Gathered Roses*; *Love is the Wind*; *When Twilight Deus*; *Moon Dreams*; and *My Lover is a Fisherman*. Besides the *"Himalayan Sketches"*, another piano solo collection, *"Blue Ridge Idyls"*, is extensively used.

"Any prolific composer who is honest enough occasionally to review and evaluate his own works will admit that he really respects only those compositions which sprang spontaneously into being, emerging almost full-blown from an inspiration of a moment. Studied, deliberately planned creations often have scientific merit and excellence of form, but they seldom have that plus-quality so necessary to wide and continuous acceptance by the public."

"FORWARD MARCH WITH MUSIC"

of my recognizing and utilizing my moments of inspiration. A good illustration is *My Lover Is A Fisherman*. Returning by train from Darjeeling, India, in the Himalayas, I crossed the Ganges river early in the morning. Looking out of the window upon the broad face of this sacred and famous river, I saw a fleet of little fishing boats with red sails. As I happened to be reading a magazine, I took a pencil from my handbag and drew lines on the margins of the pages and wrote down the words and melody of my inspiration. Later, in my hotel in Calcutta, I completed the song which has been quite successful for some time.

"A study of great art from the beginning of time will disclose how completely independent of social, economic and political events have been the productions which have lasted to give succor to the hearts and minds of men. The great novels, poems, dramas, paintings, sculpture and musical compositions have in them the essences of the eternal verities which neither time nor circumstance can alter."

## William Baines

(Continued from Page 561)

definite ideas on composing, from the composer's point of view.

"Can a self-taught musician become a composer? He certainly can. If he is by his own efforts, the ability to become a first-class musician, and if he possesses the God-given gift of invention and expression, there is no reason why he cannot become a composer; that is, if he is willing to develop the gift by hard work, perseverance, and patience. Not is it necessary for him to understand the deepest fundamentals of harmony. Indeed, many of the great masters were unable to express in words the why and wherefore of this branch of musical art, but could do so only in their works. The student must have a keen perception of what is right or wrong, and be able to set it down in paper. And so I say: one who is gifted with the divine spark may hope to become a proficient composer.

"He must be a dreamer of dreams, ready at all times to respond when inspiration dictates. He must hear the melody of the woods, the meadows, the hills, and valleys. He must listen to the dinge of the mighty deep, and the fairy lilt of the forest lake. He must drink in the song of the brook, the bird, and the bee. He must note the changing seasons—spring with her resurrection to life, summer with her flowery spray, autumn with her harvest store, and winter with her frosted beauty. He must see wonder in the sun, moon, and stars, besides the blue of heaven and shadow-cloud, and be able to express it all."

"He must be original in his work, and compose only for the joy of it and not for material gain, being satisfied with the reward of a happy and contented life, and in the knowledge that he has accomplished something. He must keep his body healthy—this conducive to a fertile mind—and must think clearly and live cleanly; in fact, he must do that only which is right."

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"The hardest task of a singer is to find really good songs and enough of them, to make a program of interest and variety, with both an appeal to the public and a high musical standard."

—Exchange.

## The Fundamentals of Good Breathing

by Wilbur Alonso Shiles

GOOD SINGING depends on natural breathing, artistically and involuntarily handled instead of being consciously controlled. That is to say, in singing the breath should be governed to a great extent by the same control method that is evident in ordinary use of the breath in speaking, rather than consciously distributed and controlled. However, in the beginning, potential singers must learn to breathe consciously—deeply—naturally, that the voice may be left to its own devices rather than be forced by means of erroneous breathing and use of the voice.

Correct, deep breathing must supersede all traces of superficial methods in singing. For this acquisition the lungs must be allowed to expand (dilate) most freely in the lower regions of the chest, with the diaphragm becoming naturally contracted to a great degree; and to succeed in this endeavor it is imperative that we first strengthen the abdominal muscles which are to play a great part in the control necessary to an adequate and steady exhalation of the breath. Once we have a good strong abdominal muscularity, the other assisting muscles of the back, ribs, and so on, will find little or no trouble in assuming their right course of performance during singing. However, this is not to say that any one set of muscles has dominant power in the control of the breathing, but it is true that we begin training for correct breathing by first strengthening the abdominal muscles instead of striving to strengthen first some sets of muscles of the back, and so on, which are merely servants to the abdominal muscles when the latter are correctly employed after being adequately strengthened by the use of some such exercise as the following, in conjunction with their natural use in singing practices:

1. Lie on your back, knees flexed, soles of the feet on the floor. Now pull up and in with the lower abdominal muscles—hold, but do not hold your breath! Slowly release, and repeat ten times. This accomplishes two things, namely, it strengthens the abdominal muscles and assists towards correction of what is known as "sway-back." All abdominal muscle exercises should be progressive, working from very simple movements into strongly contractile ones.

2. Lying in the same position as for Exercise One, touch alternate knees to the chest with plenty of action and enthusiasm. Repeat twenty times, that is, twenty touchings of each knee, or forty actions in all; then rest for a few minutes, remaining on your back, relaxed. Repeat this exercise about five times daily, not more than twice in one period, with periods about three hours apart. This method of periodic practice applies also to Exercises One and Three given herewith.

3. Another position is now required to strengthen the abdominal muscles. Kneel on the floor, weight supported on the hands and knees. Now arch the back like an angry cat. In this manner, these muscles are reflexly contracted. Stretching to full extension with the arms high overhead also reflexly contracts the muscles, as does hanging from a stretching bar. Repeat thirty times in each period.

In conjunction with the use of the foregoing exercises, we should walk briskly for a few miles each day in the sunshine and fresh air.

THE ETUDE

**I**N THE DEVELOPMENT and control of natural power in pianoforte playing the word "power" may be considered a full, rich, sonorous tone; second, the full flowering of all the natural, but often unrevealed, potentialities of the ambitious young pianist. In order that we may not have a confused premise, let us take as a definition of power, "Power is strength manifested in effective energy, authority."

There are even to-day some eminent teachers who insist that the study of music is a serious, complicated affair. The practice thus becomes a kind of penal period to which the student is sentenced as a daily task by the teacher. The modern teacher, however, seeks to make the pupil look forward to his lessons with eagerness and the deepest interest.

## Deferring Technical Exercises

Certainly teaching music is a far more interesting subject for both the pupil and the teacher to-day than it was years ago. It is also easier for both. This is largely because the task of overcoming serious technical difficulties is now deferred to a later age, and at the beginning the child's interest is concentrated only upon music making. The teaching material, therefore, is stimulating and attractive at all times and the practice period no longer a dull, tedious process. The Teutonic martinetes of the last century who boasted that they kept their pupils for six months on scales alone, before permitting them to read a single note, are now happily forgotten. This does not mean that the simple study of practical technical exercises, including scales, arpeggios, and octaves should be omitted, but the skilled teacher gives these when the pupil is at an age to appreciate the fact that he can improve himself enormously by their use.

If exercises are given at all at the beginning, they should be of such a nature that the pupil cannot become bored or discouraged. Correct study and practice of technical exercises require an unlimited amount of skill, patience, and understanding, and this is hardly the thing for little children. The child must be led gradually to realize the value of a dependable technique in order to express his growing musical ideas with beauty of tone and good taste.

Older students, of course, take it for granted that a certain amount of daily technical work is necessary, and know that it will hasten their musical progress. In piano playing, the attempt to understand and master the mechanical phase alone reveals fascinating and unlimited possibilities. Indeed, the field is so vast that our most distinguished virtuosos still glimpse vistas that we have not yet sensed or dreamt of. Then some teachers say that certain pieces or studies should be looked over as merely exercises for practice. This approach can be valuable if the pupil frequently will revert to a musical performance of the piece, applying the work he has done. He must never forget, though, that music comes first.

Most normal children from four years of age are eager to play the piano and are capable of learning to read notes of playing and learning to recognize chords, of clapping, and of counting rhythmic patterns, and of playing interesting rhythmic patterns, which can be conjured up into the beginnings of tech-

## Natural Power in Piano Playing



ANN CHENÉE

Miss Chenée is an American-born pianist, a pupil of Alberto Jenár, Isidor Acharon, and Harrison Johnson. Her public appearances have brought her enthusiastic endorsement from the press.—Editor's Note.

by Ann Chenée

SEPTEMBER, 1943

nical development, and to make it as *painless* as possible. Vanity also is an important factor—the hands always should be beautiful on the piano. The teacher can exert a strong influence by imitating the pupil's faults, then giving a demonstration of the correct way. The child quickly will see and accept the better way. All children want to play like the teacher.

The same method can be used in training the child to play legato, to produce even tone. In teaching the child to connect the tones and feel weight transference, I told her to pretend she had glue on her fingers. She said she didn't like glue—wouldn't honey do just as well? From the start, tone must grow out of a feeling of heaviness in the fingers. The power must pour from the upper arm, and later from the body, through the relaxed forearm and wrists into the finger tips. This eventually will be brought about through the practice of a few simple exercises. Until perfect coordination of the arm and hand is established, and until it becomes second nature for the pupil fully to release this weight, it is not wise to concentrate very much on individual finger action nor on perfect control. This usually will cause the weight to be cut off from the fingers and will create the wrong kind of tension. Hand development, however, should not be entirely neglected. A certain amount *must* be done. With most children scale playing may be started around the tenth lesson, and from the very first, they should be given a few short, simple exercises. Of course chord playing, solid and broken, shapes the hand at the beginning.

For the first year, however, have the child think and hear tone-tone, and more tone. If he can play a melody with a beautiful quality of sound in one hand and a soft accompaniment in the other, and if he has good control of legato and staccato, is able to play in most keys and to show some understanding of rhythm and shading, this should be counted a good year's work. First-year material does not require much speed, and so the common evil, *rushing*, is avoided. The work done to produce a full, free tone and to play softly, already has strengthened his hands to an amazing degree.

## Harder to Teach the Talented Child

Of course it always should be remembered that every child is different, and for many this outline of work for the first year would be purely a vision. It presupposes that the pupil either has obvious or undiscovered musical inclinations from the beginning. The untaught gifted ones often can go beyond this point, but it is surprising how much can be done with the so-called "unmusical" child, if the interest created in the first few lessons can only be prolonged over the full year. This gives the teacher a chance to analyze and correct some of his difficulties all the while trying to build up some real love and appreciation for music. In many cases these pupils change entirely, are serenely devoted to their work, and finally turn out to be much more "musical" than one had supposed.

In some respects it is harder, although certainly more interesting, to teach the talented child than the untailed. The responsibility of

melodies from the first lesson. They are made to hear groups of notes, rather than one at a time; or, in other words, they become phrase-conscious through singing the words supplied to their little pieces, or singing back original responses to a passage given by the teacher. All these activities take up most of the lesson period and are vastly important in laying the foundation of their musical background, not to mention sustaining their interest. There isn't much time left for scale work or exercises, nor are they very necessary at this period, unless there are unusual defects or bad habits to overcome.

## Children Relax Naturally

Most children relax naturally, and the teacher can correct any defects in hand position by appealing to the imagination from time to time. For instance, with one pupil I said, "Your hand should be round like a little bird's nest, and your thumb is the bird flying quickly into the nest," with the result that in scale playing, she arched her hand more and made her thumb disappear quickly. This is only one of countless techniques which can be conjured up into the beginnings of tech-

"FORWARD MARCH WITH MUSIC"



# Eminent Symphonic Enterprises in Radio

by Alfred Lindsay Morgan



DR. EUGENE ORMANDY

THE NATIONAL BROADCASTING COMPANY has a right to look forward to a high musical fulfillment by the NBC Symphony Orchestra this coming year since the programs of this famed radio orchestra are to be sponsored by the General Motors Company. This sponsorship entails no alteration in the plans or programs of the orchestra. The twenty-four-week winter series, starting October 31, will be divided equally between Arturo Toscanini and Leopold Stokowski, as originally announced. Art Frank Black will continue to conduct the summer series.

Samuel Chotzinoff, manager of the NBC Music Division, says that the orchestra is looking forward to a year of "unprecedented musical achievement" under the direction of world-famous conductors. There is good reason for this comment. As we recently remarked in this department, programs under commercial sponsorship inevitably find a higher rating of listener interest than those not sponsored. There are undoubtedly a number of reasons why sponsored broadcasts acquire greater audiences, the main one being the wider advertising they receive through a sponsor. There is also the fact that radio sponsored programs find a wider outlet on the radio chain. There can be no question of a doubt that many radio stations cannot broadcast all the good musical programs that they might wish, owing to the fact that time has been previously sold to local or national advertisers. Many readers have written from different points of the country telling us that their local stations do not re-broadcast the programs of the NBC Symphony and other similar worth-while hours of music. Naturally a large sponsor, such as General Motors, can establish a wider outlet, since it stands to reason that many stations previously reluctant

to give time locally to a broadcast such as the NBC Symphony, will find it advantageous to arrange their schedules to include the broadcast of such a distinguished sponsor.

The fact that radio in this country is dominated by the spirit of competition in the commercial world need hardly distract us. Anyone familiar with radio in Europe countries during peacetimes knows that American radio has been far ahead, and the fact that it has had so much to offer has been due to the fact that it has been an outlet for advertising. To be sure, there was a time in radio when advertising favored jazz, when good music was not sponsored at all but largely broadcast by local stations to fill in time not sold. But the picture has changed.

There are some whorown upon this new interlinking of industry and art, but there are others who view it as a healthy sign in the development of American radio and one that conforms to our democratic principles. Following

hard on the heels of the United States Rubber Company's sponsorship of the Philharmonic-Symphony Orchestra concerts throughout the year, General Motors' sponsorship of the NBC Symphony is another important advancement in American radio, one which confirms, as an official of NBC has said, "the belief that radio has so enlarged the public which listens to great music that industry now finds it advantageous to address itself directly to that group."

The series of NBC Symphony concerts, under General Motors, continues the 5:00 to 6:00 P. M. (EWT) Sunday hour schedule. Ben Grauer continues as year-round announcer, and the set-up of the orchestra remains the same except for a few changes. The most important of these are the addition of Vladimir Heifetz, former solo violinist with the Philadelphia Orchestra, who now occupies the first desk with Frank Miller; and Benjamin Cohen, the new bassoon player. In the new series Samuel Chotzinoff will resume his conducting role.

Alfred P. Sloan, Jr., chairman of the General Motors Corporation has already expressed his elation over the alliance of the NBC Symphony and General Motors. "The American people have a growing appreciation of fine music," he states, "and there is more reason now than ever before, to make it available to them in their homes. In the emergency of war, with its pressing demands upon everyone, it is important that we retain insofar as possible these cultural and educational activities which have so enriched Americans in all walks of life."

"The assignments given General Motors for the

RADIO

"FORWARD MARCH WITH MUSIC"

production of war materials by the Armed Forces of the United Nations have interrupted its normal contacts with its many friends and peace-time customers. General Motors is sponsoring the Symphony as a means of assuring its customers, whom it cannot now serve directly, that it is serving them in a larger way through its wartime production—to speed the victory which will bring a resumption of our normal associations."

The Philadelphia Orchestra recently signed a three-year contract to give a series of weekly Saturday afternoon concerts on the Columbia network. The series of this coming season will begin on October 2 and extend through April 30. The programs will be heard from 1:00 to 2:00 P. M. EWT. Eugene Ormandy, musical director and conductor of the orchestra, will direct most of the concerts in the series. Other guest-conductors will also appear with the orchestra from time to time, as will eminent soloists.

E. Power Biggs, the organist, who has been presenting a series of concerts on the Columbia network for some months (Sundays, 9:15 to 9:45 A. M. EWT) has extended his contract lately to include other noted artists in performances of old and new music. Thus, during the past summer, upon different occasions, Biggs presented the Arthur Fiedler Sinfonietta, the Stradivarius Quartet, and Louis Sprey, first oboist of the Boston Symphony Orchestra. Biggs' programs are well devised, and the material he presents is particularly worth while. His concerts are broadcast from the Germanic Museum of Harvard University, now the headquarters of the United States Army Chaplain School.

Egon Petri, the distinguished Dutch pianist, who has been heard every Sunday morning from 11:00 to 11:30 A. M. EWT (Columbia network) for some time past, continues to contribute one of the most delightful piano recitals by way of radio. Petri's programs are selected from the classics, as well as the modernists, and his expressive playing and fine phrasing offer much to the student of the piano. Technically, Petri has few peers among modern pianists.

American history is filled with parallels to the present day, declares Carl Van Doren. It is these parallels that this widely known historian is constantly emphasizing as host of "The American Scriptures," the intermission feature of the Sunday afternoon broadcasts of the Philharmonic-Symphony Orchestra concerts. Van Doren says he likes to select episodes that illustrate the human qualities of the past.

Dimirli Mitropoulos is scheduled to conduct the concert of the New York Philharmonic-Symphony Orchestra on September 5, and Claudio Arrau, the Chilean pianist, is announced to appear as soloist in the Liszt "Piano Concerto No. 2 in A major." Howard (Continued on Page 606)

## A PROUD ACCOMPLISHMENT

The forward-looking American interested in public schools will find one of the best-balanced and sanest presentations of the serious significance of music in American public education in "Music in American Schools" by Dr. James L. Mursell of Teachers College, Columbia University. For those who contemplate entering this important field the book is obviously a "must." The work is illustrated with many appropriate photographs. It is a scholarly outline of essentials in school music and fills real need.

"Music in American Schools"  
By James L. Mursell  
Pages: 312  
Price: \$2.60  
Publisher: Silver Burdett Company

## A NEW MUSICAL HISTORICAL ANGLE

When the composer puts down his ideas in little plots on music paper, he becomes immediately at the mercy of millions of performers who may desire to perform that music. If the notes come into the hands of an intelligent interpreter, the composer is fortunate, but with the ordinary bungler, the music may sound like a hodgepodge such as never entered the mind of the composer in his wildest nightmare.

Thus Frederick Dorian, in his "History of Music in Performance," traces the technique of interpretation, which is just as important as the music itself.

The book, in its fifteen chapters, covers The Birth of Modern Interpretation, the Baroque, Rococo and Enlightenment, Classicism, Phrasing and Dynamics, Tempo and Metronome, Victory of Form, Classical Romanticism, Power and Virtuosity, Corrections, Opera, Between Two Epochs, The Objective Present, Historical Correctness, The Objective Revolt, New Gateways of Interpretation, and The American Scene.

The book is so significant and so masterly in its presentation that it becomes a must for all serious musicians who desire to learn more about

# The Etude

## Music Lover's Bookshelf



Any book here reviewed may be secured from THE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

## THE MYSTERY OF PIANO TOUCH

Why do some pianists elicit a better tone from the instrument than others? Why do some pianists apparently have at their disposal a veritable assortment of different methods of caressing the keys and have a taste for applying these various touches artistically in the performance of master works? Your reviewer once met an old Russian pianist in Prague who claimed that he had mastered over one hundred different kinds of touch. When he played it was clear that he had not mastered the compositions themselves and his gallery of various touches made his playing ridiculous. Later he asked for small financial assistance and we were obliged to admit that he was a master of one kind of touch.

The English critic, Ernest Newman, music critic of the London Sunday Times, whose sage judgment and keen analytical mind now presents a new book upon opera which deals more in detail with the really great operas in the repertory of the opera companies of to-day. The thirty operas considered range from "Il Trovatore" and "La Tosca" to "Otello" and "Parsifal." Probably thirty thousand operas have been performed. John Toweit listed twenty-eight thousand some years ago.

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270,000

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alone.

"More Stories of Famous Operas"

By Ernest Newman

Pages: 590

Price: \$4.00

Publisher: Alfred A. Knopf



Gustav Doré's famous caricature of Berlioz directing a massed choir

SEPTEMBER, 1943

BOOKS

"FORWARD MARCH WITH MUSIC"

"The Singing Touch"  
By Betah Reeder  
Pages: 64  
Price: \$1.25  
Publisher: Galaxy Music Corporation



# The Three T's

Technique—Tradition—Typing the Artist

An Interview with

Erich Leinsdorf

Former Conductor of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

The brilliant young conductor, Erich Leinsdorf (born February 4, 1912, in Vienna), in his early years has had a wide variety of experience, becoming one of the leading conductors of the Metropolitan Opera Association. A protégé of both Bruno Walter and Arturo Toscanini, he immediately attracted the attention of critics. His appointment to succeed Rodzinski as conductor of the Cleveland Symphony has attracted great interest.—Editor's Note.

THE TECHNIQUE of conducting is often stressed at the expense of what conducting really means. A clear, interpretative conception in the mind of the conductor is the basic requirement. The power to communicate ideas to the orchestra is one of the mysterious qualities of human personality which some conductors possess and others do not. It is a secret which escapes our attempt to define and analyze—shall we call it personal magnetism? The conventional symbols of conducting are few. The conventional diagram of the beats is well known and easily learned, but it is the technique of rehearsing and preparing a work that is important, a knowledge of which is made possible as a result of a general musical education.

What should be considered a general musical education as a requisite for conducting? It is the capacity to play at least two instruments, one of which should be a string instrument and the other one the piano; a knowledge of all the instruments in the orchestra and their technical problems; a study of at least four years encompassing harmony, counterpoint, and composition; and the ability to sing no matter with what kind of a voice. To conduct opera, a thorough understanding of singing is absolutely indispensable. A conductor trained only in instrumental music will have no conception of the task of the singer. A profound knowledge of chamber music is important, as the string quartet is a stepping stone to the symphony. I would recommend also a study of the legitimate prose theater to the student who wishes to become an operatic conductor.

#### Musicianship First

Schools for conductors and courses in conducting are of little value if the students are not thoroughly trained musicians, or if there is no orchestra available to conduct. To practice conducting before a mirror or with one or two pianos is worthless. Each symphony orchestra demands



ERICH LEINSDORF

a different type of gesture, the gesture being a matter of the relation between the orchestra and the conductor. For this reason the gesture cannot be practiced, and to emphasize it is a mistake. To stand before a mirror and practice softening a passage with the left hand may look well, but it may happen in the actual rehearsal and performance that there will be nothing to soften. It has been proven that conductors whose actual beat is not clear still obtain wonderful results from orchestras, because their conceptions are clear; and in spite of their arms and hands, the communication of their ideas is clear, and thus they achieve clear performances.

#### Tradition

The blind following of tradition is one of the basic misunderstandings in the musical life of to-day. Strangely enough the American is very conscious of the lack of tradition when it comes to the field of music, forgetting completely that it was the abandonment of European traditions in the field of all important ideas of human life which made this country great. Why then should the American musician be so eager to acquire

questionable and vague musical traditions? The personalities who have contributed to the progress and development of music in Europe have not bothered to follow traditional lines.

We know that Wagner treated the Beethoven scores in a most personal and untraditional way; but Wagner understood the spirit of Beethoven and felt that Beethoven himself would have scored the *Scherzo* in "The Ninth Symphony" in the same way as Wagner revised it, had the horn in Beethoven's time possessed valves. The development of orchestral instruments has led our sense of sound and formed our taste in a new direction.

On the other hand, we have lost the ability to produce certain musical ideas with the same effects that the composer desired. The roles of *Violetta* in "La Traviata," and *Gilda* in "Rigoletto," were originally not sung with a coloratura soprano, because this type of voice did not exist. The dramatic soprano took the coloratura roles and she was expected, as a matter of course, to have the ability to sing the light coloratura passages. Take a look at the original opera scores of Verdi and other composers. They do not contain the embellishments and notes and signs above the high C that are sung to-day by the modern type of high coloratura soprano. These cadenzas have been added to fit the range and capabilities of our present-day coloraturas, each singer arranging special florid passages to fit her own personal wishes. This is being done in performance all the time and is an accepted fact.

Tradition is reborn with each generation and sometimes, one may say, with each great personality. To regard it as something permanent is completely erroneous. All aesthetic values change. Our sense of timing is different from that of past generations. Our sense of beauty is different from other generations. We can present the great master works only by trying to grasp their lasting spirit with the means which we know.

Such considerations have been guiding me in my work, which has taken me to a great extent, though not exclusively, at the Metropolitan Opera in New York. I have always felt that it would be useless if one tried to perform Wagner in the style of Bayreuth, and even if it were performed in this style, one would have to add the question, "In the style of which Bayreuth?" It is little realized that the Festival Management in Bayreuth engaged outstanding personalities without giving them directions for interpreting Wagner's works. When Richard Strauss conducted "Parsifal" several years ago at the Festival the music had to be revised, and the whole performance was thirty minutes shorter than when conducted by Karl Muck. Such differences, though not common, have always been acceptable to Bayreuth, and many a conductor who, I am certain, would not survive one at the Metropolitan Opera in New York, has received its highest blessing. Therefore, the future of chasing a "Bayreuth tradition" is obvious to one who has known Bayreuth just as it is to those who chase any European tradition.

Having lived in this country for the past five years, I have found that (Continued on Page 615)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THE VERY PURPOSE of a song is to communicate a message. This message conveys how the poet and the composer feel about a definite human experience. The singer's responsibility is to arouse these feelings in others.

How do professional singers arouse their listeners to think and feel? In the first place, while singing a song they keep their minds completely occupied with its message and allow no outside thoughts to enter. Then they utilize all the technical skill they have developed to make this message clear and beautiful. This is much more important than may be supposed. If a singer does not concentrate on the message, his voice will not carry feeling into the mind of the audience. Unless words are clear and understandable, the specific images which give the experience are not awakened. If the tonal quality is not enjoyable, the singer fails to win the sympathetic understanding which deepens and broadens the listener's emotional reaction.

Too frequently vocal students who sincerely hope to sing in public waste their time and block their progress by singing a song over and over without giving a thought to its message. Mere repetition accomplishes nothing. When a singer's mind is engrossed with the mere act of singing, the song loses significance, its message becomes a blank. People will not pay just to hear singing. They want to think and to feel.

#### Discovering the Message

To discover the message of a song, slowly read the words over and over and ask yourself questions like these: What human experience does the song relate? Who is supposed to be singing? How does this character feel about this experience? What changes in feeling are there? Where are the changes? What does each line mean in relation to the experience? How does the music amplify the feeling content within each poetic line?

The next step is to think about this experience until it becomes associated in your mind with a definite experience of your own. Then dream about your own experience. Let it grow in your imagination until it becomes an experience so real, so ideal and outstanding that you can call it an experience—like watching a storm, or feeling the March wind blow through your hair, or seeing a common little gray bug turn into an iridescent butterfly. When all these personal feelings connected with this experience come alive in your mind, you are ready to sing the song. Its message must be an expression of your personal feelings in order to carry the authority, conviction, and sincerity which arouses similar feelings in others.

Not that it is necessary actually to experience all the circumstances set forth in song literature in order to sing with conviction and depth of feeling. Even if you were willing to do so, it would not be possible. Many songs relate purely imaginary experiences that grow out of some commonplace happening the poet heard or read about, but they carry a message. Consider *Death and the Maiden*, by Claudia (poet) and Schubert (composer), for instance. At the start, a dying girl is begging Death to pass her by because she is so young. Then Death reassuringly tells her he is her friend, and she can sleep in his

SEPTEMBER, 1943

# Communicating The Song's Real Message

by Crystal Waters

find arms forever. Obviously this is not an actual experience. The girl would not be alive to repeat the conversation, and Death is not a talking personality. This is but an imaginary experience which serves to communicate the message that Death need not be feared; and a singer's imaginative experience will convey that message to others. Again, *Moon-Marketing* by Le Gallienne and Weaver is a whimsy about a trip to the moon.

Imaginative experience can be so poignant and realistic that it will enable you to sing any song with genuine depth of feeling. Suppose you are singing *Give a Man a Horse He Can Ride*, by Bayreuth. Although you may never have been on a horse, imaginative experience will enable you to communicate the deep satisfaction derived from horseback riding. Or suppose it is *My Lover Is a Fisherman*, by Strickland. Although you may never have been in love with a fisherman, or anyone else for that matter, imaginative experience will enable you to convey the thrill of being in love.

#### The Singing of Syllables

John Charles Thomas is an outstanding example of a vocal artist whose rendition of a song makes its message both plain and beautiful. How does he do it? In the first place he thinks and feels the meaning of the message he is expressing by the song. Technically, he maintains open throat and mouth spaces for resonance and to let his voice out. As a result, his voice sounds rich, vibrant, and mellow and carries out his sincere thoughts and feelings. Also, he handles his jaws, tongue, and lips with acrobatic agility to pronounce every syllable distinctly in the enlarged mouth cavity. His tongue is so nimble that he can shake it like a ring, make it crawl like a snake, stand on end, or make it loop the loop.

What about your own rendition of a song? Once you decide on your message, do you make it sound both plain and beautiful? Or are you one who either sacrifices beauty of tonal quality for distinct pronunciation, or sacrifices distinct pronunciation for beauty of tonal quality? When you try to pronounce your words clearly, do you try to maintain an open throat and mouth for resonance, do you fall down on pronunciation? Well, you can make it the purpose of your practice to develop the two hand in hand.

Of course, the first essential is to maintain an open throat and mouth, in so far as you can, for resonance, and to let the voice out, even if at first the words are far from distinct. Gradually, the words will sound more and more distinct as you purposefully reeducate the tongue and lips to pronounce every syllable clearly in the enlarged mouth cavity.

To reeducate the muscles of articulation, all my students find that a knowledge of phonetics is indispensable. Phonetics is the science underlying speech sound. It gives a symbol for each speech sound as well as the tongue, or tongue and lip position which results in the maximum of resonance with the minimum of effort for each vowel, and the tongue, jaw, and lip movements which result in the maximum of characteristic sound for each consonant with a little interruption to the flow of the voice as possible. It is well worth while to study phonetics and to apply its principles to the singing of syllables.

Before starting the daily practice, it is very important to spend fifteen or twenty minutes limbering up the muscles of articulation. There are some exercises for the jaws, tongue, and lips which will induce the flexibility that allows the free action of the enunciating muscles in the enlarged mouth cavity.

#### To Exercise the Jaw

1. Notice that the tongue is relaxed to the lower teeth when the mouth is closed. Stand before a mirror and slowly drop the jaw without wrinkling back the tongue. Repeatedly swing the jaw farther and farther down with a backward movement toward the spine without disturbing the relaxed tongue.

2. Expand for a deep breath and prolong a whispered "ah—" without disturbing the tongue which is relaxed to the lower front teeth. When this becomes perfectly natural and easy to do, sing the phrase of your song with a swinging jaw: "ya-ya-ya-ya-ya" without disturbing the relaxed tongue.

3. Eliminate jaw stiffness by wagging the lower jaw around into laxness. Sit at a table, place the elbows on the table, your fingers under your chin. Now repeatedly swing the jaw down against the resistance of your fists.

#### To Exercise the Lips

1. Drop the jaw and extend the lips forward in open circular form, then let them relax and return to normal. Repeat ten times.

2. Alternately extend the lips in a closed circular form and then stretch them back smile-wise, and do this without stiffening the jaw or disturbing the relaxed tongue. Repeat ten times.

3. Start with the lips closed lightly and puff them apart with the breath, as for the sound of "p" as in "part." Repeat more and more rapidly, until the breath keeps the lips fluttering continuously, like those of a horse when sneezing.

4. Repeat the first part of Exercise 3, adding the five common vowels, as *pa* (ah), *pe*, *pi*, *po*, *pu*. Then repeat again with a voiced sound, as *ba* (a), *be*, *bi*, *bo*, *bu*.

#### To Exercise the Tongue

1. Drop the jaw and, without pulling back the lips, curve the tip of (Continued on Page 604)

VOICE

"FORWARD MARCH WITH MUSIC"

# Does Your Musical Memory Function?

by Marguerite Ullman

"The true art of memory is the art of attention"

Samuel Johnson

WHEN YOU GO to a piano recital and listen to a concert artist of the keyboard, do you ever wonder how it is possible for him to remember faultlessly all the music to which you are listening? The writer asked many pianists to



First, I read through the composition once. Then I begin to memorize, page by page.

the composition

Reproducing memorized music through such

once. Then I begin to memorize page by page. When I go to bed at night I cannot fall asleep until I have thought through the material I learned during the day and hear it not for note, mentally. If I cannot think it through, I get up, go to the piano, and find out what is wrong.

#### Various Procedures

Some people can close their eyes and have visual images that are as clear as the printed page. A young Canadian violinist of my acquaintance insists that she reads from memory as easily as from the score. All of us know people who have developed auditory images and who are able to play from memory, although they never have seen the notes for the music they are playing, and may have heard only once.

Reproducing memorized music through such

different forms of retention is possible because there are three unvarying patterns for every musical composition. First, there is the pattern of symbols which is the musical score and is recorded optically; then the pattern of sounds which is recorded auditorily; and lastly the pattern of motions made by the fingers on the keyboard, which is recorded kinesthetically. Each pattern alone can represent the music, and when one is presented to a musician, that one is often enough for retention. It must be emphasized, however, that most musicians are unable to separate these three patterns, and when one is presented physically, the musician automatically translates that pattern into imagined patterns in the other sense fields.

This power to imagine sounds one never has heard, by looking at symbols for sounds, or to imagine notes or a pattern of motions when one has heard only a melody, is one of the most useful tools of a practicing musician. For want of a better name we shall, in this article, call this the power of musical imagery. Imagery in this sense is not creative. It merely translates. For many musicians it is an ability that is poorly developed and largely unconscious. For others it is a consciously used mechanism.

The degree of (Continued on Page 611)

explain just how they memorize. A large number said that they had no method. They merely play the composition repeatedly until they no longer need to look at the score. Others have very definite ways of memorizing. All are in agreement with the memorable axiom of sage Dr. Johnson. During the process of memorizing, the mind must be acutely, incandescently alert. One noted pianist said that one has to be as attentive as an animal after its prey. Here are a few observations of successful pianists:

1. My memory is a memory of motions. When I learn a new composition, the very first thing I do is to finger it carefully. This fingering never changes. Then I practice on a silent keyboard or on a table until the composition is memorized thoroughly. While I practice silently, I imagine the sounds. The first time I play with sound is after I have memorized the work thoroughly. I find this kind of memory to be the most reliable. It is least subject to distraction. If I become confused in my thinking my fingers go right on playing.

2. I am very busy and spend very little time at my instrument. When I do practice, I try never to make any mistakes. I work at very small sections of the music and never leave a section until it is mastered. Most of my practice is mental or visual. That is, I see the notes. I go through my compositions all day, even when I am talking to you.

3. First, I read through the composition



My memory is a memory of motions. I practice on a silent organ or on a table until the piece is thoroughly memorized.

"FORWARD MARCH WITH MUSIC"



When you think you have memorized it, put the notes aside and write what you saw on the music paper.

THE ETUDE

# Two Approaches to Organ Tone

by Ernest White

Ernest White was born in London, Ontario, and studied at the Toronto Conservatory under Healey Willan and Ernest MacMillan. Later he studied organ with Lynwood Farmar. He has formerly organist and music director of the Church of Saint Mary the Virgin, New York; member of the faculty, Plus X School of Liturgical Music, Monroeville College of the Sacred Heart, New York. He is active also as a concert organist.—Editor's Note.

FOR SEVERAL REASONS the study of tone is a complicated matter. The first difficulty is that we have no words in our language with which to express or delineate shades of tone color. We may say that the tone is low or soft, bright or dull, but further than that we are limited to allusions and comparisons. The second difficulty is that there is no general standard of taste. We have to rely upon our personal judgment—and that judgment is constantly changing. We grow up with a certain tonal taste as we grow in other spheres; a young quartet player has a finer tonal taste than has a singer of popular music. The things they wish to do with the tone are radically different—so their judgment of what is good tone is influenced by the use they have for it. The string player will be attracted to a tone that is clear and clean, standing upright on its unison as a young athlete upon his mark. The saxophone player will consider a smooth, round, and slightly heavy tone to be best—for it is best for his purpose. These are the two extremes.

The difference between the two tones (violin and saxophone) is one of physical composition. The saxophone tone is largely unison sound accompanied by a few, and not too strong, upper partials (harmonics), while the upright, brilliant violin tone contains a small amount of unison tone, with probably seven harmonics, many of which are just below the unison (generating tone). The saxophone has a relatively simple tone, the violin a complex tone. The usual reaction is that we are at first attracted to the simple, smooth tone, but as our experience grows we gradually turn toward the more interesting, complex form. This is in line with our other experiences in growth.

#### Organ Tone Analyzed

Let us consider organ tone in relation to these two types. Except for reed tone, organ tone is made by blowing air through pipes closely related in construction to the penny whistle that most of us played with in childhood. A light breath through the whistle produced a quiet, singing tone; more air gave the tone grip and power, but lost most of the ease and musical quality; further pressure made the pipe squeak—and usually at a higher pitch.



ERNEST WHITE

second. Try the sound on the piano. Middle C, the C above, is an upward play G, C, E, G, B-flat and C. Note that upward piano chord represents the range of sound produced by one note upon the organ. The middle C is the unison or pitch and the other notes influence the quality of the tone on that middle C. The piano makes this chord sound like a dominant seventh chord. Not so the organ. Harmonics, or upper partials, have to be tuned to correct physical tuning—and may not be taken from the keyboard which has equal temperament tuning. Equal temperament tuning of harmonics produces incorrect color. The natural tuning is possible because different sets of pipes are employed for each harmonic. Do not let this confuse you. The keyboard of the organ still will give our usual tempered scale—but upon each of the notes of that tempered scale there will be many pipes producing color sounds. One consideration is vertical and the other is scale-wise, or horizontal movement.

#### The Approach of the Classic Period

This point of view—the producing of a complex tone from many sources—is the approach of the classic period. The seventeenth and eighteenth centuries knew no other. The pre-Bach writers and Bach wrote for an organ built on these lines. With this complex tone the bass was made clear and sprightly, and the treble

was given weight and definition. The high pitches, when done correctly, produced cohesion and color rather than squalor. In places where the high pitches squeak it is the pipe itself that is at fault—not its pitch. Within the last ten years the old point of view has been revived in America. To understand the need for its "revival" let us follow the history of the organ in England.

During the reign of the gloomy and tyrannical government of Cromwell, the English churches were brought to a low point. The buildings were stripped of ornament. Few organs were allowed to remain; the choral books were destroyed and the Cathedral service totally abolished. The painted glass windows were broken, and the choristers and musicians of the established

choirs were forced to seek other employment. A finish was written to the glory of the Tudor music. Organ building suffered in a similar fashion. Some of the artisans turned carpenters—some were old and died before the restoration—but everywhere the craft was scattered. When Charles II was returned in 1660 there was but one reputable builder (Ralph Dallam) left in the whole country. King Charles had spent his exile largely in France where he had become accustomed to a highly decorated and elaborate (Continued on Page 606)

ORGAN

## Music and Study

THROUGH THE MEDIA of the radio, the press, and movies America has become thoroughly initiated and duly impressed with the importance and necessity of the "Basic Seven," as they pertain to the maintenance of a healthy and sufficient diet.

While your editor is by no means qualified to discuss the merits of the "basic seven" or their contribution to our status of health, nevertheless, it is good to note that attention is daily brought to mind as to the contribution the "basic seven" are making toward a properly balanced, though rationed, daily diet.

While the "basic seven" might seem far removed from the field which is represented by this department, the opposite is actually the truth. In fact, we have also in our teaching procedures the "basic seven"; and although they are *teaching points* instead of *diet points*, they contribute as much to our daily teaching procedures as do the "basic seven" diet points to our daily living. And, just as it is true that many people fail to recognize the importance and benefits derived from adherence to a wholesome and sufficient diet, so do many teachers fail to recognize the values of a well-organized teaching plan. Likewise, just as the daily lives of many people are ill managed, so are the educational programs of many teachers.

Perhaps one of the most glaring weaknesses of the music education instrumental teaching program is the lack of systematic teaching procedures. Hence, we find little uniformity of results, standards, or objectives.

Too frequently instrumental music teaching, as conducted in the public schools, consists chiefly of a daily reading of materials; poorly selected in regard to musical value and difficulty, and otherwise not appropriate as far as the music education of the group is concerned. Too often materials are selected with little or no consideration of the musical abilities or needs of the band or orchestra. We find bands performing works totally incommensurate with the skill of the members. We find orchestras presenting certain compositions solely because they are works of the masters. In either case, little thought has been given to the playing capacities of the students or to the standards of advancement of the group. We find in some instances, bands and orchestras never having experienced that thrill of being challenged; whereas, in other situations, there is the constant, everlasting "fighting" for notes, with never an opportunity to appreciate the beauty of a musical phrase. Too seldom is sufficient attention devoted to the careful selection of materials for our music units. This is our first obligation and responsibility toward the beginning of a successful teaching program.

## A Self-Analysis

It would seem that, since the school term is just opening, this might be a logical time to review our own individual situation, ask ourselves a few questions, place ourselves on the "spot," and thereby check on our own teaching procedures and techniques. Have you ever analyzed your teaching procedures? Have you ever compared your teaching procedures with the most successful teachers in your field? Have you ever evaluated your teaching techniques? Have you recently written a course of study for your particular situation? If

## The Basic Seven

by

William D. Revelli

teaching problems found in our school music program. In reviewing the performances of even the world's greatest artists, we have found it possible to diagnose successfully their musical assets and liabilities by referring to the following seven points:

1. Interest—attitude—adaptation—aptitude
2. Tone production
3. Intonation
4. Vocabulary or range
5. Rhythm
6. Technic
7. Musicianship

In the October issue of *THE STUDY* we shall present the elements contained in each of the seven teaching points, and the techniques of teaching those elements. This should be of vital interest to all who have their activities centered in the school music field.

## Band and Orchestra Questions Answered

## Wood or Metal Clarinet

Q. Do you recommend the wood or metal clarinet for the beginning clarinet student?—R. H. Michigan.

A. I prefer the metal clarinet for beginners. It is more durable and sanitary, and it costs considerably less care than the wood clarinet. I believe that a good metal clarinet is a much more practical instrument for the beginner. However, do not expect satisfaction from a cheap metal clarinet. This kind of instrument is entirely too common in our school bands.

## Piccolo for Band Work

Q. What piccolo would you recommend for band work, the C or D-flat piccolo?—R. D. Cleveland.

A. I would suggest you use the D-flat piccolo. Its intonation and tone quality are superior to that of the C piccolo. It responds more readily, particularly in the lower register.

You must learn to transpose, since many piccolo parts are written in C; however, this will not be difficult and in a short time you will be able to transpose very fluently.

## A Substitute for Bass Clarinet Reed

Q. Is it proper to use the B-flat tenor saxophone reed as a substitute for the bass clarinet reed? I am finding it difficult to secure satisfactory bass clarinet reeds.—W. M. Mississippi.

A. The B-flat tenor saxophone reed may be used very successfully as a substitute for the bass clarinet reed. However, you must be certain that it is the proper cut, size, length, and strength. When purchasing such a reed, have your bass clarinet mouthpiece with you; place the reed upon the mouthpiece to test these points.

## Transposing for French Horn

Q. What transposing for French horn, should the transposition be made by the interval or clef method?—N. L. Iowa.

A. What difference does it make so long as the performer is proficient in his transposition? Many players transpose by interval, others by clef. The objective is to transpose. I would advise every musician to be able to read fluently the treble, bass, alto, and tenor clefs. This can be achieved by playing in each of these clefs daily. Playing simple and familiar melodies is good practice.

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

"The dignity of a profession is in the hands of those who practice it."—Thomas Tarus.

THE STUDY

## The Fascinating Woodwind Ensemble

Interesting Selections from Its Literature

by Laurence Taylor

## Part Two

## Some Quintet Scores Worth Studying

WE HAVE SPOKEN at length about certain features and usages which can be looked for in a quintet score, and which can serve as an indication of the composer's grasp of woodwind scoring. With these ideas still fresh in mind the following scores, which manage to illustrate with rather good success practically all of our points discussed previously, are suggested for examination.

Buckborough, James "Sonatina" (in 2 parts) GHM\* (Effective use of oboe in bringing it in and out of the ensemble, as spoken of above; fine use of running accompaniment to reed (last movement); good use of all instruments; good moving parts)

Colomer, E. M. "Bourée" CB ("Solid" composition for quintet; well-knit, carefully interlocked harmonic structure; artistic use of moving parts in all instruments, especially fine moving "inner" parts.)

Bartók, Adolph "Pascacalle" RU

Q. What is H. V. Wood? "Fine virtuoso, 'open,' transparent use of the instruments; a very 'open,' transparent score, dropping down to two and sometimes a single voice playing; fine, spirited number for quintet; achieves unusual dramatic intensity.)

Moussorgsky, M. P. "Ballad of the Chickens" RU

Arranged by C. Collier "Fine use of delicate staccato for quintet; good use of bassoon and horn in highest registers; use of muted notes on horn.)

Porsch, Gilbert "Suite Modique" GHM\* (Use of "color," especially moving in "chord blocks"; "sounds" immediately; intelligent, moderate use of all instruments; easily attained gradations from / to p, etc.)

Spencer, O. W. "Playtime" GFB

(Shows excellent "rhythm for quintet"; all instruments are cleverly arranged to form an essential part of each measure's rhythmic pattern; each shares in setting up the rhythm which thereby "moves along" very skillfully.)

All but one of the above scores are original compositions for quintet. None is of a tremendously pretentious nature; they have been particularly offered for study for that very reason! The points which we have wished to bring out in each score will be grasped the more readily from the relative lack of complexity in the music itself. Following are a few arrangements that seem best to exemplify our own theories on woodwind scoring:

Corelli-Handel-Loeffel "Petite Suite from the 18th Century"

(Manages to convey most of our theories—for better or worse.)

Fernandez, O. L. "Suite in F, Op. 37"

Hillmann, Carl "Klein Kammermusik Op. 56"

Hindemith, Paul "Suite in A, Op. 24, No. 2"

Holbrooke, Joseph "Miniatürle Characteristic Suite"

Ibert, Jacques "Three Short Pieces"

James, Philip "Suite for Woodwind Quintet"

Jouen, Paul "Quintet in C, Op. 84"

Kastner, Fritz "Quintet in E-flat, Op. 40"

Lethbridge, Charles "Suite, Op. 57"

Lendvai, Erwin "Quintet in A-flat, Op. 23"

## Major Works for Quintet

No survey of works available for woodwind ensemble could be complete without listing a number of "major works" for quintet. Every truly serious woodwind quintet deserves to receive a go at these numbers that we shall list, whether or not they are ultimately playable by a school quintet. Some of them will be difficult for a school wind quintet to work up to the point of a highly artistic public performance. It has been a self-evident truth that the works most sympathetically written for wind quintet, the works which show off the woodwinds most flattering and to the greatest advantage, and which have the strongest audience appeal, have been very often the smaller, short, and unpretentious type of composition, often by not-at-all famous or deeply profound composers and arrangers who would state the quintet so carefully as to be able to "orchestrate" for woodwinds in such a manner as to make them "sound" immediately. Nonetheless, these really serious and scholarly major works for wind quintet are very important; they should be known to every serious quintet player. And some of them herein listed have been able very successfully to . . . "combine solid and scholarly musical inspiration with intelligent and sympathetic handling of the practical technique of woodwind scoring." It is important that every quintet seriously desiring a chance to at least make an "attempt" at any of these works that the director can get hold of them. They are an important part of the woodwind literature, whether your particular group can ever hope to perform them publicly or not.

A couple of works which tend more to emphasize the piano as a solo instrument with the accompaniment of woodwinds in a more or less subsidiary rôle are the Rubinsteins' "Quintet in F, Op. 59" (flute, clarinet, horn, bassoon, and piano), the Glinka "Trio Melancolique" for clarinet, bassoon, and piano, the Loeffel sonatas for flute, oboe, and piano, the "Russian Ballet" by Pugni (flute, clarinet, and piano), the Saint-Saëns "Caprice, Op. 79, for flute, oboe, clarinet, and piano), the Thullie Sextet in B-flat, Op. 6, (flute, oboe, clarinet, horn, bassoon, and piano), the Rousseau "Divertissement, Op. 7, and the Tansman "Dance of the Sorceress" for the same.

A couple of works which tend more to emphasize the piano as a solo instrument with the accompaniment of woodwinds in a more or less subsidiary rôle are the Rubinsteins' "Quintet in F, Op. 59" (flute, clarinet, horn, bassoon, and piano), and the Beethoven "Quintet in E-flat, Op. 16" (oboe, clarinet, horn, bassoon, and piano).

Very effective combinations for woodwind quintet and string trio or quartet are available by such composers as Charles Villiers Stanford, Max Reger, Josef Rheinberger, Anton Reicha, Louis Spohr. The latter's "Grand Nocturno, Op. 31," for violin, viola, violoncello, bass, flute, oboe, clarinet, horn, and bassoon is a highly interesting piece of chamber music. The same composer has also contributed a "Septet, Op. 147," for piano, flute, clarinet, horn, bassoon, violin, and violoncello.

## A General List of Materials

We come now to what will be our most extensive list of materials for this article. This is a general bibliography of woodwind material, and the particular one of our lists that will probably be of most practical, usable value to the average school woodwind ensemble. We shall try to present here, pruned down as much as possible, a choice, not-too-long list which will endeavor to represent most of the types of musical composition that can be successfully offered by the woodwind ensemble.\*

\* For a complete list of available woodwind quintet material, the reader is referred to the bibliography appended to a treatise on "Woodwind Quintet and Divertissement" by the Woodwind Quintet, now in preparation by Ralph Rush of the Music Department of the University of Southern California.

## BAND and ORCHESTRA

Edited by William D. Revelli

SEPTEMBER, 1943

FORWARD MARCH WITH MUSIC\*

## Music and Study

While on this subject, a brief word on programming: if planning on a full hour's recital of woodwind music, do not have an *ensemble* playing all the time; have one or two solo groups with piano judiciously interspersed on the program. A full evening's program is nothing but quinque numbers could be deadly!

(Since we had spoken further back in our discussion of groupings of woodwinds with piano, perhaps it would be well to point out, in order to avoid any possible misunderstanding, that the numbers listed below are all "woodwind self-sustaining"; that is, they have no piano accompaniment.)

## General List

Standard Quintet: Flute, Oboe, Clarinet, Horn, and Bassoon

Bach *Prelude and Fugue*, No. 22

Barth *Aubade*

Barth *Passacaille*

Beethoven *Adagio from Op. 71*

Bennett *Rhapsody*

Blumer *"Tanz Suite, Op. 53"*

Borodin *Chorus of Villagers from "Prince Igor"*

Buckbrough *"Sonatina" (in 2 parts)*

Cohen *"Suite for Flute and Quintet"* (3 parts)

Colomer *Barcarolle*

Daquin *Gymn Dance*

Grainger *Walking Tune*

Gulmann *Canzonetta*

Hirsch *Nocturne*

Huffer *The Sailor's Hornpipe*

Karen *A Little Bremen Tale*

Liszt *Pathétique from "Les Preludes"*

Lund *"Ballet Exquise"*

McCall *Two Tunes from Mother Goose*

Macmillan, J. Ark *Krakowian-Polish Dance*

Mozart *Divertimento, K. 213, K. 240, K. 253 and K. 291*

Mozart *Rondo from the Serenade, K. 375*

Pessard *Aubade, Op. 6*

Pessard *Prelude & Minuet; Pastorale*

Pierrot *Pastorale, Op. 14*

Porsch *"Suite Modique"*

Senaille *Rondo-Gavotte*

Sibelius *Portrait from "Pelleas and Melisande"*

Sowerby *Variations on Pop Goes the Weasel*

Stainer *Scherzo*

Taylor, arr. *Petite Suite from the Eighteenth Century*

Tuthill *The Sailor's Hornpipe*

Encore Types

Gounod *The Harepoker Player*

Holmes *Castilla-Bolero*

Hunter *Danse Humoresque*

Mussorgsky *"Ballet of the Chickens in Their Shells"*

Pierce *In Merry Mood*

Scarmolin *Badinage*

Spencer *Playtime*

QUARTET:

Flute, Oboe, Clarinet, and Bassoon

Bach, J. C. F. *Altego Brillante*

Bach, J. S. *Fugfietta*

Bach *"Northland Suite"*

Durand *Chaconne*

German, Edw. *Pastorale Dance*

Grieg *"Three Little Pieces"*

Holbrook *Two Impressions: I. Sand; 2. Mirage*

Hurrell *Andante and Minuetto*

Mozart *La Chasse*

Paganini *March of the Little Tin Soldiers*

Fleeting Moments

Provinciali *Danse Villageoise*

Scarlatti *Tempo di Ballo*

Scriabine *Præludium*

Tuthill *Divertimento in the Classic Style*

## QUARTET:

Oboe, Clarinet, Horn, and Bassoon

Bach, J. S. *Fugue in E-flat*

Mozart *Cassation*

Rossini *"Quartet in F"*

Stamitz *"Quartet, Op. 8, No. 2"*

Stringfield *An Old Bridge*

Wetzell-Müller *A Gay Serenade*

## TRIO:

Flute, Oboe, and Clarinet

Andraud *"15 Trios from the Classic Masters"*

Beethoven *"Famous Trio, Op. 87"*

Langens *Aubade*

De Wally *"Trío in G"*

Gennaro *Ronde des Lutins*

Olivotto *Scherzetto*

Tustin *Turantele; Scherzo*

## TRIO:

Flute, Oboe, and Bassoon

Bach, J. S. *"Sinfonia in A Minor"*

Couperin *The Little Windmills*

Scarlatti *Pastorale*

Imp. Volk-Volkwein Bros. Inc.  
Volk—M. W. Mark & Sons.

The writer wishes at this point to acknowledge the splendid cooperation offered by almost all of the domestic music publishers in compiling this list of materials; without it, this survey could never have come to pass. I would speak also of my indebtedness to Dr. Harwood Simmonds of the Music Department at Columbia University, and to Mr. Joseph Title, New York clarinetist and woodwind enthusiast, who have been of inestimable assistance in calling my attention to some of the better and less well-known foreign publications for woodwind ensemble. And lastly, not forgetting my debt of gratitude to the members of my own Woodwind Ensemble at Columbia University, who gave unsparingly of their time in order that we might *hear* the greater part of these numbers.

The publishers of *The Etude* can furnish details of the foregoing material available, at established rates. Correspondence is invited.

## Singers, Watch Your Pronunciation

by George Brownson

IT IS STRANGE how some musicians are extremely meticulous, almost religious in some respects, and yet in others completely careless and indifferent to correctness. While such musicians would shudder at the thought of changing a note or an expression mark in another's work they have no scruples about changing the vowel sounds in songs.

It may be argued that changing the vowel sound is of little consequence, since it does not change the meaning of the word. True, it does not change the meaning of the word. But it does slightly change the effect. And this change might be of some consequence when one considers that the words of a poem are chosen originally with equal regard for their tonal quality and for their meaning; the poet's ear is as sensitive as the musician's. Then in many cases the poet's intentions are completely disregarded. For instance, most persons say *walk* for *walk*. So that Handel's *Where Ere You Walk* is pronounced *Where Ere You Wehle!* There is also quite a difference between *or and are*; no less euphonious perhaps, but a difference.

However, these changes sometimes make ugly sounds: *sounds: thought* is often sung *that*, and when set to a sustained note becomes *thart*.

Technical reasons often force a change of vowel sound on the best of singers. For instance, *head*, when sung to a sustained note will likely do so inevitably, become *haid*. Perhaps composers should not set to sustained notes words that cannot retain their sound when sustained. To insist so would be dogmatic.

If composers can cause such changes why can not the singers also have a little license, one might ask. There is no reason why a singer should not take a little liberty. It is the nature of art to leave room for individual expression. But anyone who takes such license should remember that no one has to listen to him. What one thinks euphonious, another may not. A change of vowel sound will irritate those who are accustomed to hearing it correctly. But we expect in this regard one thing of an artist, that he study the pronunciation of his chosen text, and that if he does change the vowel sound that he do it consciously, with studied deliberation, and not from carelessness or ignorance.

IN THE AUGUST ISSUE OF *THE ETUDE* we discussed the organizing and the musical possibilities of the String Orchestra, touching lightly on questions of tone coloring and rhythmic precision. Let us now consider more fully some essentials of technique which must be mastered before finished performance.

Direction of a string orchestra is not quite the same thing as directing a symphony orchestra; it calls for some of the qualities of a symphonic conductor and some of those of a chamber music coach—and, for that reason, often poses problems characteristic of neither. The first problem—certainly not peculiar to the string orchestra—which the conductor must solve is that of obtaining good intonation. As he must face it anew with every program he puts into rehearsal, the sooner he evolves a technique for its solution the happier he will be. Slow practice at rehearsals is, obviously, the first means to this end; slow practice, and the rehearsing of each section separately—or of two sections together. In this connection, it may be mentioned that it is a great help to the first or second violins if they are paired with the violoncellos—always provided the latter are in tune! The exclusive use of these methods, however, will consume a good deal of time, and the risk of boredom is more advanced players who are having no difficulties. The conductor, therefore, should urge the players to take the music home and learn it between rehearsals, pointing out how much more interesting the rehearsals will be if a greater part of the time can be devoted to the interpretation of the music. He will find few players unwilling to do this.

But there are many conscientious players who do not always know when they are playing out of tune; to bring home to them an awareness of their mistakes, the following device will be found most useful: Hearing a note in the first violin part, for example, which is persistently out of tune, the conductor should instruct the section to play, at a moderate tempo, the passage in which it occurs—and to hold the faulty note until he cuts it off, taking as many bows on it as may be necessary. The note will squirm and quiver, and the conductor should hold it until it becomes true. Then he should instruct the players to repeat it until they know that they were the ones who were out of tune. This device may be used with equal effect on a chord of the whole orchestra, and is an effective means of impressing on each player his individual responsibility for good intonation.

## The Conductor's Chief Concern

With an orchestra of students and amateurs the conductor should not single out an individual player to perform a difficult passage, no matter how much he may suspect him of inaccuracy; doing so will certainly lead to self-consciousness in the orchestra, which the conductor must at all costs avoid if he is ambitious for a zestful performance. He can, however, occasionally go through a section stand by stand, if the passage in question is really difficult. Nevertheless, when all is said, pure intonation will be most quickly attained if the conductor can imbue the orchestra with a sense of responsibility so alive that it feels impelled to master the music away from rehearsal.

As the intonation improves, the conductor should give more and more time to the development of tone quality, tone shading, and tone color. Here he is in the string orchestra's own particular territory. The conductor of a symphony orchestra has at his command the contrasting qualities and colors of the strings, the bows in readiness on the string itself. No matter how carefully the conductor gives the signal, the players will never be perfect if the bows are at varying distances from the string when the beat is given. It may be noted, in this connection, that having the bows in readiness on the string also aids the players to a precise (Continued on Page 608)

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# Technical Training of the String Orchestra

by Harold Berkley

woodwinds, and the brass choir; the director of a string orchestra has only the tone resources of the strings themselves. Fortunately, these resources are infinitely varied. To make the most of them is the conductor's chief concern.

## Importance of Pianissimo Playing

A beautiful *pianissimo* is equally as important to a string orchestra as a beautiful *forte*, and as much care should be expended on obtaining it. Individually, almost all string players will bow near the fingerboard when they wish to play softly; they are by no means so ready to do so, however, when they are members of a complete orchestra. The conductor, therefore, must constantly remind them—calling "Fingerboard!" at the beginning of every *pianissimo* passage, and repeating the passage as often as may be necessary to get the quality he desires. Intensity of left-hand finger grip is another essential element of the *pianissimo* that will need repeated mention, most inexperienced players—and many who ought to know better—having a lamentable tendency to content with a weak and flaccid finger pressure in soft playing.

It should always be remembered that *pianissimo* is not a single quality of tone: according as the bow is drawn at various speeds, several different tone colors may be obtained. All of them should be used, however, as the case requires, for they are an important part of the tonal resources of the string instruments. Neither should it be forgotten that a beautifully intense quality of *pianissimo*, quite unlike that produced over the fingerboard, can be obtained by drawing the bow slowly and lightly near the bridge. This tone color will be found appropriate for several phrases in Vaughan Williams' "Fantasia on a Theme by Thomas Tallis"—a work, by the way, presenting unlimited opportunities for varied tonal shading.

It will be seen that study of the *pianissimo* offers ample scope for imaginative rehearsing.

Few effects in string orchestra playing are more striking than a *forte* attack that has perfect precision and "bite." When well played, the chords in the first three measures of the "Concerto Grosso in B minor, Op. 7, No. 12," by Handel, offer a typical example of this effect. To produce the attack with certainty, the players should hold their bows firmly on the string before the conductor gives the signal. No matter how carefully the conductor gives the signal, the players will never be perfect if the bows are at varying distances from the string when the beat is given. It may be noted, in this connection, that having the bows in readiness on the string also aids the players to a precise (Continued on Page 608)

VIOLIN  
Edited by Robert Braine

"FORWARD MARCH WITH MUSIC"

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## Music and Study

## Is the Vocal Scale Constant or Does It Vary?

Q. Will you please tell us if the scale for vocal study remains constant, as the alphabetical position of the scale does?

—C. S. and E. T.

A. I am not certain that I understand your question, but if you mean "Does the singer use the tempered scale; that is, the scale to which the piano is tuned, when he practices vocal exercises involving scales?" then the answer is yes. So far as I know, the only place where a singer uses the vocal scale is that, the untrained one, is in a *cappella* work, where the conductor often asks the singer to modify certain intervals slightly so as to produce the smoother and richer effect of harmony based on a scale that is not tempered. If this does not answer your question, write me again—or, better still, ask Mr. Paul Bergan, your school Supervisor of Music, about the matter.

## Shall Children Play by Ear?

Q. I am writing concerning my daughter, who was two years old last September. Since sometime before her second birthday, she has been playing by ear, and has been playing and giving about fifty-five lessons a week in my studio, which adjoins our home, so that she has been here all day long, and she is getting so that she plays anything she hears.

My problem is that you encourage your child to sing, dance, and play. Guide her by means of an occasional story, so that she may do all three of them as well as possible, and every day take a few minutes to sit with her at the piano and show her how the notation represents the music. Begin with a very simple eight-measure melody without accompaniment, helping her to sing it correctly and with good vocal tone. If it is rhythmic in character, let her clap, snap or dance as you play it. Now let her play it in different keys, finding out by ear what black keys are necessary in the various keys to make it sound right. Finally, when she has played it in C or G or F, show her the notation, so she can read it. Now you will perhaps want to encourage her in another key, encouraging her to play it again from the new score, laughing with her when she makes a mistake, answering her questions about the notation of as simple and naturally as possible. After she has learned songs in this manner, try a simple one, or even a four-part harmony, showing her how the various notes on paper stand for the tones that she has learned to sing and play by ear. The material you use will grow gradually more difficult, but always in these first stages the process is to let her play on paper. In other words, your child will learn the music by ear at first, the notation following this as a natural but rather incidental step. Later on, having learned to read music in this natural and incidental fashion, she will just as naturally begin to learn her new pieces by looking at the notation.

But not too much guidance, please; and not too much theoretical explanation either—that can wait. The "lessons" should be short—five minutes at a time will be enough during the next year.

All that she has done so far has been entirely by herself, and with her because she sees the other children playing duets and wants to do the same. I am sure that one of the fifty-five students has been playing any piece that she happens to hear. I do not want to rub her nose in it, but I do want to give her time enough to spoil herself for note reading. May I have your advice?—M. J. M.

A. I congratulate you on having so precious a child, but I am often obliged to warn you that, contrary to general opinion, it is not always an advantage for a mother to teach such average ones. Your child will probably cause many a problem to arise, and before she grows to adulthood she will probably be responsible for many a gray hair! But during the years she will also provide you with many a thrill, and, I am sure, in human life you must take the bitter with the sweet, and the greatest adventure of your whole life will be to guide your little girl so wisely that the "thrills" may outnumber the "calamities."

I do not have space available to answer all your questions, but would take a book. Some day I think I will try my hand at a book to be called "The Musically-Anxious Parent." But basically your question amounts to this: Is it good

## Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus  
Oberlin College

Music Editor, Webster's New  
International Dictionary



No question will be answered in THE ETUDE unless it is asked in the name of a member of the staff, and the address of the inquirer. Only initials or pseudonym given, will be published.

especially if you can do this two or three times a day and if she can get at the piano at various times by herself in between. Eventually, if one is to become a musician, music study must include the concept of work—no one knows that better than I; but in the early stages, and especially with so young a child, music should be a natural, fun-filled pastime, and songs in this manner, try a simple one, or even a four-part harmony.

A. I think in this particular spot I would strike the grace note G-sharp and the thumb note E together with the fore-bass E in the left hand. Roll the bass chord so that the G-sharp will sound with the B in the right. Some pianists might start the grace notes before the count. Either way is correct.



2. In Measure 19 I think it is more harmonious to start the low note of the left-hand rolled chord a little ahead of the count so that the left-hand thumb can catch it with your right-hand octave. It is also best to start the rolled bass on the count if you prefer.

3. I believe you will find the version printed below satisfactory.



The Director or Supervisor of Music in a city school system needs to have a sort of "three-in-one" combination of ability

and training. In the first place, he must be a good musician, thoroughly trained in performance, theory, and history; in the second place, he must know general education as a background for music education so as to be able to integrate his own development with the school system as a whole; and in the third place, he must be a fine teacher, not only in the sense that as an artist-teacher he will be able to demonstrate ideal methods and procedures for others to observe and follow, but also as a psychologist who is able to analyze the teaching of his teachers and be able to criticize and guide them in their work so that they may become increasingly successful. In addition to all this I should perhaps add that if the Director of Music is to serve all the children well, he must be more than a vocalist and more than an instrumentalist. In short, he must be a broadly trained musician who understands the importance of both vocal and instrumental training, and who has opportunities in both phases of music, and has as his ideal the perfect coordination and integration of vocal teaching and instrumental teaching into music teaching.

I can hear you groan as you read my prescription: I can even hear you calling me a hopeless idealist! But I assure you that it is only when the Director of Music is a man who has a knowledge of the various qualities and skills that I have enumerated that music has any real chance of functioning vitally as a genuine educational force. But, you retort, "I know plenty of city music directors who do not have even a tenth part of what you demand." To which I say sadly, "Yes, my dear, and that is why music so often fails to exert any real potential influence as a school subject."

## How to Fit the Treble and Bass Together

Q. Will you please answer these questions? In Grieg's *Morning*, Op. 46, No. 1, Measure 7, how are the bass and treble fitted together on count 1?

2. How is the bass of the same composition, in Measure 10, fitted together?

3. In Sinding's *Franz's Impression*, Measure 1, how and when play the seven notes in the left hand against the eight in the right?

—Miss Z. L. F.

A. 1. I think in this particular spot I would strike the grace note G-sharp and the thumb note E together with the fore-bass E in the left hand. Roll the bass chord so that the G-sharp will sound with the B in the right. Some pianists might start the grace notes before the count. Either way is correct.



2. In Measure 19 I think it is more harmonious to start the low note of the left-hand rolled chord a little ahead of the count so that the left-hand thumb can catch it with your right-hand octave. It is also best to start the rolled bass on the count if you prefer.

3. I believe you will find the version printed below satisfactory.



The Director or Supervisor of Music in a city school system needs to have a sort of "three-in-one" combination of ability

## Why Don't You Like Modern Music?

by James B. Eaman



JAMES B. EAMAN

TO ATTEMPT to tell people that they should like something when they know they don't might appear futile and even presumptuous. "Music is enjoyed by the emotions, and if you have to explain it to me, then I'm not interested." Yet, when we say that "emotionally" we can enjoy, for example, the Tchaikowsky "Fifth Symphony," and cannot enjoy something by Respighi or Prokofieff, we are stating a half-truth. Primarily it is that our ears are already conditioned to the harmonies of Tchaikowsky and his period, and are not conditioned to the harmonies of the moderns. There may be some music lovers who dislike Tchaikowsky, as his "Fifth Symphony" in particular, out there—hardly a regular listener of fine music who cannot at least understand what he hears of Tchaikowsky's music.

Of course rhythms in modern music are more difficult to follow, two or three different rhythms often running concurrently, giving a seeming insecurity to the music. Also, there has been a change in the whole concept of melody. Melodies are less melodic, frequently unsingable. Yet this change in melodic concept rests to a great degree on harmonic bases and is the natural evolution of new harmonic vistas.

Perhaps a more exact term for modern music would be dissonant music, for it is largely the element of dissonance that marks music as modern or not modern. Now a dissonance is any combination of two or more tones which do not blend and which are not satisfying to the ear. As many people know, there are dissonances or discords aplenty in the music of all the earlier composers, from those antedating Bach all the way to the moderns. But the earlier composers were usually careful to resolve their discords; that is, they would almost invariably follow a combination of dissonant or clashing sounds with a pleasing and satisfying combination. However, the more modern the composer, the less you find this satisfaction. To take this line of thought still further, we come upon music which proceeds from discord to discord without any sympathy for the average listener's poor unconditioned ear.

The best way to show the effect on the ear of different types of harmony is to give some musical examples. Let us take the first six bars of *America*. (If the reader cannot play, it would be most helpful to get someone to play the examples for him.)



SEPTEMBER, 1943

True, we leave the key of C almost immediately—the third chord in the first measure takes us to the key of G—but the departure is so sudden, and it is as technically known, is not for long, and it is one that does not displease the ear. Chord for chord the first three measures of Ex. 1 and Ex. 2 do not represent too great a harmonic difference for the ear to take in. But in *Forward March with Music*

the ear meets the first series of surprises, a mild example of the surprises that are characteristic of modern music. The first chord of the measure is one that certainly can belong to the key of C. The second chord

of the measure bears a similarity to its counterpart in Ex. 1, but observe that it is not followed by the chord of A minor, as it is in Ex. 1, or by anything which our ears would normally expect. The chord which does follow has but a remote relation to C major, and here suggests an unexpected modulation into the key of G. The next chord, that is the first chord in Measure 5, is however an altered version of the chord (with the note G, itself, absent) and this is not what the ear has expected. The chords of the last two beats of Measure 5 seem to hint of further departure from the key of C, but the final three notes of the measure—the G, D-natural, and F-natural make our return to C both plausible and necessary.

Taken as a whole, the harmonic setting of Ex. 2 is not as harsh or unpleasant as it is perhaps just a little unsettling, in that our ears are not accustomed to hearing the melody harmonized in this manner. But try the experiment of playing this example over three or four times. Observe whether the strange harmonies toward the end strike the ears on the fourth playing as they did on the first, or perhaps even the second playing.

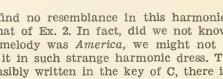
With Example 3 we have left almost completely any evidences of conventional harmonization.



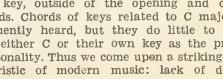
Ex. 3



Ex. 4



Ex. 5



Ex. 6

We find no resemblance in this harmonic base to that of Ex. 2. In fact, did we not know that our melody was *America*, we might not recognize it in such strange harmonic dress. Though ostensibly written in the key of C, there is very little in the course of the six measures to suggest this key, outside of the opening and closing chords. Chords of keys related to C major are frequently heard, but they do little to establish either G or their own key as the prevailing tonality. Thus we come upon a striking characteristic of modern music: lack of definite tonality.

Play this example over in the same manner as was done with Ex. 2. This time it will perhaps require six or seven repetitions before the ears become at all accustomed to the harmonization.

(Continued on Page 61)

# Music of Iceland

by

## Harold Butcher



MARIA MARKAN  
Icelandic Prime Donna

WHEN MUSICIANS and lovers of music walk among the men in the American Armed Forces now occupying Iceland find their way on Sunday to the Lutheran Cathedral in Reykjavik—as some of them are sure to do—they are likely to discover that Pall Isolfsen, Icelandic composer, is at the organ. It is he who is playing the Bach chorales and stirring hymns—*A Mighty Fortress is our God*, for example—that make the

service impressive. And if they inquire about Pall Isolfsen they will learn that it was he who composed a cantata for the festivities in 1930 when Iceland celebrated the one thousandth anniversary of the Althing, world's oldest Parliament. And, incidentally, being reminded of this anniversary, they may take more interest in A. Stirling Calder's statue of Leif Ericsson, which dominates the city on a hill near the home of Einar Jonsson, great Icelandic sculptor.

It should not be difficult—for Icelanders are friendly—to obtain an interview with Pall Isolfsen, and, although he protests that his English is indifferent, his wife is a good interpreter, as my wife and I soon realized when we visited their home. Moreover, for musicians, no interpreter is needed—to judge by our experience. At the piano my wife and Isolfsen found that in music they had all the language they needed.

### Folk Music

Is there any typically Icelandic music? Mr. Isolfsen's answer to that question showed that musicians normally receive their training abroad, and to that extent their music takes on the character of other modern music. However, in a country which has been singing its national poems since the ninth century, when the Norsemen landed there, many folk melodies exist. Professor Bjarni Thorsteinsson published nine hundred; and Jon Leifs—who studied at Leipzig—has done work in the same field. The *sealds* (minstrels) made their first attempts at polyphonic song centuries ago, the melody being sung in consecutive or parallel fifths and octaves. Excepting the one-part song, the kind of song most practiced in Iceland was the two-part song or quint-song, which has been preserved there up to the present day.

The two-part song was usually performed in such a way that one (and sometimes more than one) man sang the melody, while the second part, executed by another man, was nearly always a fifth above or below the melody. Thus the song was sung in parallel fifths to the end. When the melody went up, the second part went a fifth below it and was then kept at that pitch until the melody went down again, the second part at the same time going a fifth above it.

It required no small amount of technical skill on the part of the singers, especially those who sang the second part, to go below or above the melody at the right point and always strike the proper note. By far the greater number of two-part melodies are in the Lydian mode.

In Iceland, music is largely vocal—the Gregorian chant of the medieval Church, then the *Grallara-songur* (from Gradale), after the Reformation, possibly because Iceland, off the Western track, has not been fortunately located for the quick import of musical instruments. (A grand piano has to weather the restless North Atlantic before it can settle down in a quiet Icelandic home!) There were, however, primitive instruments, notably the *langur*, an oblong, box-like instrument with three strings, and a fiddle with two to four strings. Both were placed on a table and the player used a bow.

### The Best in Recorded Music

In America, Icelandic vocal music means Maria Markan, now living in New York, for her singing at the Metropolitan Opera House has proved a delightful introduction to its quality and power. She was born in Stykkisholmur, and all her sisters and brothers, of whom there are several, have excellent voices. She was trained in Germany and has sung Icelandic compositions at several musical feasts all over Germany and Scandinavia. For some years she had engagements in German opera houses—latest in the Schiller Opera in Hamburg—and has also sung as guest in the Royal Opera House, Copenhagen, and the Royal Opera House, Stockholm. When the Nazis gained control they objected to foreign singers, so she left Germany in good time, sang at the Glyndebourne Festival Opera, and then went on a concert tour in Australia. On her way back through Canada she gave concerts, and wound up at the Metropolitan Opera House, New York. In our home my wife and I can hear her sing whenever we put on the portable gramophone one of the records bought in Reykjavik. On one side we hear *It Is Good for the Sick to Sleep*, and on the other, *Surely Jesus, Thou Art a King*. The music is like Sunday evening in a country church.

Records form the basis of music broadcast daily from Reykjavik, and, (Continued on Page 889)



(Above) INTERIOR, LUTHERAN CATHEDRAL  
(Below) REYKJAVIK, CAPITAL OF ICELAND



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## TO A GRECIAN PRINCESS

Frederick Schlieder, the composer of this work, is a well-known organist and teacher of theory. Do not let the measure in three-quarter time concern you. It is merely a change of measure and accent, not a change of time. That is, if you were playing it with a metronome, the speed would be the same. Grade 4.

FREDERICK SCHLIEDER

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SEPTEMBER 1943

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# FINALE

From "Symphonie Pathétique"

This extract is from the opening of the final movement of Tchaikovsky's sixth and last symphony, performed for the first time in St. Petersburg (Leningrad) on October 28, 1892. Rachmaninoff said of this movement, which opens with the string choir, "He is not playing upon the strings of the orchestra, but upon the heart strings of his hearers."

P. I. TSCHAIKOWSKY  
Arranged by Henry Levine

Adagio lamentoso M. M.  $\text{♩} = 52$

# SLOW MOVEMENT

From the "Moonlight Sonata"

L. van BEETHOVEN, Op. 27, No. 2

Reprinted by request. This masterly movement is one of the finest conceivable studies in legato-playing. Grade 6.

Adagio sostenuto M.M. ♩ = 50

*legato sempre  
sempre pp e senza sordini*

*2p ma*

*cantando con espressione*

*p*

*dim.*

*cresc.*

*cresc.*

*pp*

*decresc.*

*pp*

*cresc.*

*dim.*

*pp*

*p p ma cantando*

*decresc.*

*cresc.*

*p*

*12*

*cresc.*

*p*

*12*

*14 2 4 1 4 2 5 2 5 2*

*4 5 2*

*2 1*

*cresc.*

*2p*

*12*

*decresc.*

*poco rit.*

*pp*

# SHADOWS OF THE NIGHT

Grade 3½.

Andante con moto M. M. ♩ = 76

IRINA PODESKA

Dynamic markings: *p* poco a poco crescendo, *poco a poco diminuendo*, *mf* poco a poco diminuendo, *f* poco a poco diminuendo, *pp* poco ritard., *mp* poco a poco diminuendo, *poco ritard.*, *a tempo*, *sonoro*, *sf* a tempo, *p*, *poco ritard. p*, *meno mosso*, *poco a poco diminuendo*, *p* poco a poco crescendo.

Tempo: Andante con moto M. M. ♩ = 76

Dynamic markings: *ff* poco a poco diminuendo, *sf* poco a poco diminuendo, *p* poco accel., *sf*, *pp*.

Tempo: *a tempo*, *poco ritard.*, *meno mosso*, *poco ritard. p*, *poco a poco diminuendo*, *poco ritard.*, *a tempo*, *p*.

## AUTUMN GOLD

To be played softly and lightly, like leaves from the dying trees, falling in golden rain. The second movement is slightly quicker. Grade 3½.

Andante tranquillo M. M.  $\text{J} = 84$

FRANK GREY

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THE ETUDE

## BUT THE LORD IS MINDFUL OF HIS OWN

Edited by N.W.H.

This piano arrangement of one of the greatest of all contralto solos must be played in rich and broad style. It is Mendelssohn at his best.

From St. Paul

FELIX MENDELSSOHN

Andantino

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# SMOKE DREAMS

Another ingratiating waltz by one of the most melodic of contemporary composers. Its style requires continuous, careful use of the pedal and also a skillful employment of *tempo rubato*. Grade 3½.

Tempo di Valse Lento M. M.  $\text{♩} = 46$

RALPH FEDERER

# HAWAIIAN ECHOES

H. P. HOPKINS

Grade 3.

Andante M. M.  $\text{♩} = 92$

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School music teachers will find this duet arrangement of our national anthem especially useful, as it is difficult to secure sonority and breadth in a solo arrangement.

### Moderato

## SECONDO

JOHN STAFFORD SMITH

Moderato

JOHN STAFFORD SMITH

Op. 1, No. 1

1. *f*

2. *f*

3. *p*

4. *f*

5. *f*

6. *p*

7. *p*

8. *f*

9. *cresc.*

10. *ff*

11. *allarg.*

12. *molto rit.*

13. *fff*

\* Sometimes attributed to Dr. Samuel Arnold.

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PRIMO

JOHN STAFFORD SMITH

### **Moderato**

111110

JOHN STAFFORD SMITH

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 Ch. (or Gt.) - Soft 8' with Harp  
 Pedal - Soft 16' & 8'  
 Sw. - Strings, Flutes, & Vox. 8' & 4'

Hammond Organ - Tremolo ON  
 (1) Gt. [8] or [16] (Tibia Clavus 8')  
 (2) Sw. (1) or (2) (Dulciana 8')  
 (3) Ped. 8' - 2  
 (4) Gt. [16] or [8] 00 6421 000 Chorus Control ON

# IDYL

RICHARD PURVIS

Lento con molto espressione

MANUALS

PEDAL

Più mosso

# ARIOSO

ALBERT BERUL

Moderato e cantabile

VIOLIN

PIANO

Author unknown\*

# THANK GOD FOR LIFE!

WILLIAM C. STEERE

Maestoso molto sostenuto

*f a tempo* *mf*

Thank God for life! E'en though it bring much bitter-ness and strife,

*dim. rit.* *a tempo*

Più agitato

Meno mosso

And all our fair-est hopes be wreck'd and lost. E'en though there be more ill than good in life, We cling to life and

*ten.* *cresc. molto ff*

reck-on not the cost, And thank God for life!

*cresc. molto cresc.* *ff* *dim.*

*p* Molto lento con espressione

*p*

Thank God for death! Who touch-es an-guish'd life and stills their breath, And giv-eth peace un-to each trou-bled breast.

*p* *cresc.*

(Bell) *rit.* *ten.* (Bell) *rit.* (Bell) *rit.* (Harp)

Grief lies be-fore thy truth, O blessed death, God's sweet-est gift; thy name in heav'n is rest.

*calmato stringendo*

\* From "1000 Quotable Poems."

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THE ETUDE

Tempo I

*rit.* *f a tempo* *mf*

Thank God for love; For though some times grief

*a tempo*

*dim.*

fol-lows in dim. Still we for-get love's sor-row

*mf*

in loves joy, And cher-ish tears with smiles for loves dear

*cresc.*

*allarg.* *ff a tempo* *dim.* *p*

sake; On-ly in heav'n is bliss with-out al-loy.

*allarg.* *ff a tempo* *dim.*

*mf sempre cresc.* *ten.* *fff* *a tempo*

Thank God for life, And thank God for love!

SEPTEMBER 1943

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## MINUET\*

With lesson by Dr. Guy Maier on opposite page

W. A. MOZART  
Arr. by Guy Maier

M. M.  $\text{♩} = 120 - 126$

\* From a Sonatina for Violin and Piano attributed to the twelve year old Mozart.

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THE STUDY

## The Technic of the Month

Conducted by Guy Maier

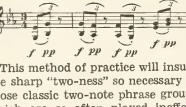
### Minuet in E-flat Major

by Wolfgang Amadeus Mozart

MANY SONATINAS for violin and piano purporting to have been composed by Mozart have been published, most of them supposedly "youthful" works. Some of these are obviously spurious, others have single movements here and there that are authenticated Mozart originals. This month's *Minuet* is presumably written for violin and piano by the twelve-year-old Mozart and belongs to the doubtful category. It has some of the earmarks of Wolfgang's father, Leopold, and may well have come from his pen.

We are using the *Minuet* here, since it is a charming piece especially valuable to the student for its two-note phrase groups in double notes. Teachers may wish to alter the fingering quite radically to suit smaller, larger, or more flexible hands; but once the fingering is decided, it must be written on the page without delay, and adhered to inflexibly. Only in this way will students become technically secure.

The best way to work at the *Minuet* is, of course, to exaggerate the two-note phrase groups, that is, to play the first sixth (or third) *forte*, the second, *pianissimo*; the whole practiced slowly with down-up approach, and in triplet fashion thus:



This method of practice will insure the sharp "two-ness" so necessary to those classic two-note phrase groups which are so often played ineffectually or without conviction by mediocre pianists.

With next month's issue we begin an interesting, helpful series of Chopin Preludes. First on the docket is the lovely *Prelude No. 1 in C major*. It might be well to learn this composition during the coming weeks, if only to see how your study methods and interpretative approach differ from mine!

## Music of Iceland

(Continued from Page 580)

because Iceland is fortunate in having, in charge of the music department, a professional musician, Sigurður Thordarsson—who has composed several pieces of music much liked in Iceland—most of these records are of the highest quality. We had Haydn for dinner one evening at Blondsund in a schoolhouse deep in the country. Wherever we went the best music accompanied us—by radio. Popular music is also broadcast, because people who are severely classical as listeners like to have some modern music when dancing. Go to the Hotel Borg in Reykjavik and you will realize that Icelandic dancers enjoy Swing as much as Americans. In this, of course, they resemble the young people who climb the long flights of stairs to the balcony in New York's Carnegie Hall to hear Bach and Beethoven and Brahms, and yet are ready, when dancing, to fall in with the latest rhythms.

Reykjavik has three good male choirs—the *Karlakor Reykjavík*, the *Fosströður* and the *Kfum* (YMCAs). The *Fosströður* was all set to tour the United States when World

War II intervened and spoiled everything. However, being at home, they have sung to the Anglo-American troops, cheering them up when Britain, Canada, and America seem such a long way off. In this choir can be heard voices renowned in Europe.

Although singing is an old art in Iceland, it is only within the last half century that music, instrumental as well as vocal, has made noticeable progress. The musical life of the country is practically all in the future. And it has a future. As one travels about the country, in cities and villages, in well-to-do homes and small farms, one sees musical instruments—a piano or harmonium, a guitar or violin. Reykjavik has a symphony orchestra, and windbands have been formed in all the larger towns. The radio has certainly stimulated an interest in good music in Iceland, just as it has in America.

The people are hungry for music and many would like to become musicians. Music teachers might not make fortunes giving lessons if they found their way thither from America, but they would be welcomed!

In American homes the grim business of war comes first. Families have toughened themselves to their job—are working and sacrificing without complaint. But they're keeping an eye on that better world ahead... that dawn of peace they know is coming... and saving War Bonds so they can buy the things they must now do without.

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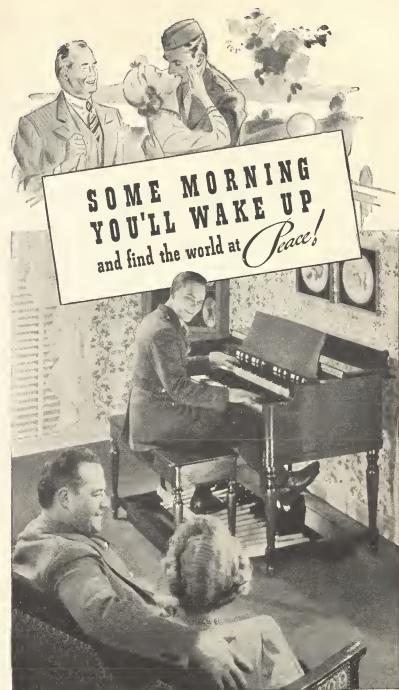
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## Guayaberos Go For Symphony

by Dorothy Glazer

**I**N THE VILLAGE of Shaqa live the Guayabero Indians, at the headwaters of the Amazon River in South America. These are pure-blooded Indians, practically unknown, and most of them have never seen a white man.

Baron Hermann Von Waldegg, an explorer, recently made anthropological and ethnological studies of these and other tribes of Indians. He says that these South American Indians prefer classical music to jazz, and his short-wave radio receiving set, which the Indians had never seen before, was valuable equipment in proving it. When the explorer decided to make this experiment, which he believes was the first of its kind, he did so because he felt that preference in music is often an indication of the nature of a people, and that through music he would be able to draw a fairly accurate psychological picture of the Indian tribes.

When the beautiful strains of Cesar Franck's "D-Minor Symphony" were heard the Indians sat spellbound, not even moving a muscle, while the hut resounded with that magnificent music. And then came Rachmaninoff's "Piano Concerto No. 2," and the Indians sat silently, having been forced to change their entire philosophy of life, or rather have abandoned any philosophy at all. We can thus understand why they display emotional classical compositions and a swing-band pounded out its characteristic rhythm. The Guayaberos grew restless, becoming mutter among themselves. And then they made one word distinctly clear: "camila!" Astonishing, Yes! For the word means "ugly." Had not we always thought that jazz was the primitive's natural love?

**A**n *Astonishing Revelation* In the language of the Guayabero tribe, "pechamila" means "beautiful," and "camila" means "ugly." Baron Von Waldegg reports that to these primitives, the music of Tchaikovsky, Rachmaninoff, Beethoven, and so on, is "pechamila," but "camila" is the word for modern jazz.

The explorer was naturally astonished, that first night in the jungle hut and refused to be satisfied with one experiment. Night after night he repeated it, with always the same results. He decided to experiment with another tribe. The Guayaberos' sorcerers offered him own complete paraphernalia in exchange for the Baron's little radio, but the deal was not made. The explorer, radio in hand, went on to nearly a dozen other groups. The primitive Indians refused to recognize the jazz as music, but whenever their white visitor

This quality of sadness in the primitive Indian, the simplicity and the majesty of his world, are the underlying factors in his love for the dynamic and melancholy music of the great symphonic composers he calls "pechamila."

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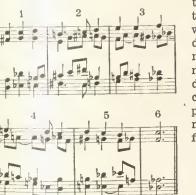
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## Why Don't You Like Modern Music?

(Continued from Page 579)

Example 4 differs but little from Example 3, except that the harmonic progressions are perhaps a little less related and as a result possibly more difficult for the ear to follow at first.



The reader will notice that the first and concluding chords are not even chords of C major, the definition of musical cognition which serves to give the listener even less a sense of key—that is to say, that the music is in any certain key—than he felt in the third example. The only sense of key in Ex. 4 is visual, not aural. We see the signature is that of C major, although it could also be that of A minor. The notes of the melody are unchanged and therefore have presumably not contributed in themselves to a key change. Yet the first chord is neither C major nor A minor, and nowhere in the example do we find a preponderance of chords related to either C major or A minor. The truth is that the example is practically keyless.

There is no apparent key established. This is a characteristic of modern music that certainly does not lend to its easier appreciation. Naturally if there is no particular key in the composer's mind, the listener cannot

concentration upon the original image or notes to be memorized is the principal factor in the process of memorizing. It is not unusual to meet people who have played the same work over and over again and yet are unable to reproduce even part of it from memory. The reason is that they have not actively studied the work, but literally have dawdled through it. We remember whatever made an exceedingly intense impression upon our minds. You may pass down the street and see a pet animal killed by an automobile. It makes such an impression that you cannot get it out of your mind. The same day you may hear over the radio that one thousand Japanese soldiers have been killed in China, and the news makes so little impression upon you that it is forgotten in a few moments. Thus, in memorizing a measure of music, if your attention

is fixed sharply upon that measure and upon nothing else, the listener will be able to mount the concert platform and play the composition from memory. Although this man never actually had heard the music before playing it, every musician knows that when he heard the sounds for the first time, they were not new to him. His imagination had been attached to a dozen different pianists, notably Hans von Bülow. As he boarded the train a young composer gave him a work that he had just written. During the journey the pianist studied the notes carefully. He had no instrument and

could only look at the composition. Yet when he reached his destination he was able to mount the concert platform and play the composition from memory. The man in the U.S. War Bond campaign is no more than a figure in a story. He is not a man or woman who can hold back. No man or woman can point to his Payroll bond and say, "They don't mean you!" No man or woman can say, "I'm already lending 10% or 12% or 20%—I'm doing enough!" And we're Americans.

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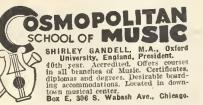
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"FORWARD MARCH WITH MUSIC"

tions of the long railroad journey. The fact is that this story told about Von Bulow has been repeated over and over in the cases of many pianists who, under pressure, have been forced to memorize musical scores in very short periods of time.

We all know that Beethoven heard music mentally, long after his deafness. He heard by translating visual symbols into imagined sounds. His musical imagery was highly developed. Toscanini, too, must be using his visual and aural musical imagination. His eyesight is said to be so poor that he never looks at a score while directing. His truly phenomenal memory is perfectly reliable. Although he never has regard for a new composition, he conducts for the first time without notes. He retains in his mind hundreds of thousands of musical images.

It is possible for anyone who knows musical notation to check the memory of his memory. You can find out very easily whether you can identify what you hear or what you see, or whether you remember the pattern of motions made by your hands on the keyboard. You also may discover the power of your own musical imagery.

Ask a musical friend to help you in making four simple tests. There is one test for each of the three senses used in memorizing music, and one in which you learn by using them in combination.

First, select a composition that is entirely unknown to you, and not too difficult. Divide it into small sections. Two measures will be long enough. The sections should be not only equal in length, but also, as nearly as possible, equal in difficulty.

Now sit where you cannot see the instrument. Look at the first "two-measure section" of the score. When you think you have memorized it, put the notes aside and write what you saw on music paper. After that, play it on the piano, without looking at the music.

Through all this your friend observes you carefully. Every time you make a test, she keeps a triple score. First, she records how long you looked at the score. She uses a watch with a second hand, in order to get accurate results. Then she counts the errors you made when you wrote on the music paper, and also the errors when playing from memory at the piano.

If you find that you cannot memorize by any of these single tests, do not be discouraged. Perhaps you have found the reason for your unreliable musical memory. Practice memorizing by single senses. In addition, cultivate your musical imagery, and you may eliminate your memory difficulty.

Some of the greatest authorities on music still insist that the best method of memorizing is to take the section or passage as a whole and keep repeating it, over and over again in its entirety, until it sticks. Actors

The third time, only the pattern of

motions is presented to you. You watch, while your friend plays without sound and without allowing you to see the music. Score as before.

Finally, learn a fourth section at the piano, with the music, and then compare scores.

It makes a friendly game and is lots of fun.

But is it really a matter of memorizing through one sense alone? Did you remember only the printed notes that were recorded visually, or did you translate those notes into sounds or motions through your musical imagery? Is it possible to look at notes without imagining what those notes represent? Many musicians say that the musical imagination simply cannot be controlled. They find that they always hear or feel notes in the imagination when they study the printed score through the eyes alone, and conversely, they see the score when they hear the notes.

### Value of Repetition

It is best to repeat this entire group of tests at least three times, each time using a different composition, if you wish to have accurate results. This is necessary because, unless results show a constant trend, they are worthless.

After you have completed these little tests you will know more about how you can memorize. You will know which you retain most easily—what you hear or what you see, or what you remember the pattern of motions.

Perhaps you remember all three. Some people do. Others are phenomenally good in one field and can do nothing with the others.

Very often people do not use their natural gifts. One young lady learned through these tests that she could remember music very easily when she studied it through the eyes alone. This was so, in spite of the fact that she had found it impossible to memorize at the piano by using repeated playing.

Another young woman found that her talent was for motions. She could remember what she saw or heard if she moved her fingers over an imaginary keyboard, but without motion she was helpless. She easily remembered the motions representing music when they were presented to her without sound.

If you find that you cannot memorize by any of these single tests, do not be discouraged. Perhaps you have found the reason for your unreliable musical memory. Practice memorizing by single senses. In addition, cultivate your musical imagery, and you may eliminate your memory difficulty.

The fact that the strings of the piano are excited by blows, requires that they be vastly stiffer and more massive than any other form of musical string. The plucked strings of the harpsichord were made of thin brass wire and called for so little tension when they were in tune that the tuning-pins could be driven safe-

ly into the soundboard! The first discovery of Cristofori, after he had designed and built a practical hammer action into a harpsichord (A.D. 1709) was that the blows of the hammers broke the thin strings, so that thicker strings had to be substituted. The second discovery, of course, was that the thicker strings had to be stretched at higher tensions, so that the entire case and body work of the instrument had to be reinforced and built up, as may easily be seen by examining the one of two surviving pianos of his make that are now in the Metropolitan Museum of Art in New York. With the invention of steel wire in 1820, it was at once found that still finer tonal output could be had from struck strings made of this stiffer material. This in turn again called for higher tensions, which in turn required the use of general use of iron as a reinforcing material. To-day it may be said that almost all pianos are constructed with string-scales of lengths, weights, and stiffness, calling for a total tension of about 35,000 pounds or seventeen and one-half tons. This is equally true of large and small instruments alike, for what is lost in length must be compensated in weight; and vice versa.

### Expert Skill Needed

The eighty-eight unisons into which the two hundred thirty strings are divided (by three, two, and one strings to a unison, as the case may be) are tuned so as to produce a scale of tones ranging through seven octaves and a minor third, from the lowest A in the bass, giving out twenty-seven and one-half vibrations per second, to the highest C in the treble, giving out 418 vibrations per second.

Since there are twelve keys on the keyboard, for each one of these octaves, one key to each unison of strings, the latter must be tuned according to the system of equal temperament. The adjustment of the pitches of the strings, according to this system, considering that each string is stretched at one hundred fifty pounds or more of tension, calls for highly expert skill.

### The Functions of the Piano Technically Considered

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## Claude Debussy, French Patriot

(Continued from Page 558)

decidedly the City of Light? Where could its unique spirit be duplicated? He was exhilarated as he strolled, once more along those broad avenues, those parks filled with greenery and gorgeous flowers. He felt happy among his own people, and proud to be a Frenchman.

When Debussy reached to foreign lands he was often called to foreign lands to direct or play his own works. Thus he went to England, Italy, Belgium, Austria, Hungary and Holland, despite his limitations in the art of conducting and the first symptoms of illness which began to creep upon him. He felt that by accepting such invitations he would promote the artistic prestige of his country. One of his last visits was to Russia. For a number of years, Serge Koussevitzky had tried to persuade him to come as guest conductor of his orchestra. Debussy finally consented. He spent several enjoyable days in Leningrad (then St. Petersburg), and delared the orchestra "purely admirable." The concert was repeated in Moscow, in the great city known for its friendliness to art. Before leaving he was presented with a testimonial signed by twenty-five of the leading Russian musicians: "For a long time we hoped to have you with us, and we should be our when, in your company, we could penetrate the captivating charm of your music. Our dream has finally come true. The days spent with you will never be erased from our memory and they will dwell within us as the kindling of a light which will shine everlasting upon our musical careers." It was a real triumph for France." Debussy commented upon his return.

Debussy also completed a revision of Chopin's works for Durand, to take the place of German editions which heretofore had been used almost exclusively. "Good news," he said, "I have just finished my revision, and I'm sure it can stand the examination of the 'Doktors,' even if they put on their unfriendly 'sunglasses'!"

On another occasion he expressed himself as follows: "I must not relapse into the poor condition of health I was in recently. I want to prove that even a hundred million enemies can never destroy the culture of our France. My thoughts go out to our heroic youths, mowed down day after day on the battle fields. Every note I write is offered to them in fervent homage."

Alas, nothing could be done against impossible odds. Soon the disease, which had been rampant for eight years, broke out with unrestrained violence. In spite of it Claude still found enough strength to write two last works. One of these was a song, *Christmas Carol for Homeless Children*. The words were his own, inspired by his immense, simple, and naive patriotism:

"We have no more houses, enemies have taken all.... Took all, even took our little bed! They have burned the school and our own teacher too; and they burned the church and Mister Jesus Christ; yes, even burned the poor old beggar lying there. 'Tis true, Papa's in the battle. Poor Mama is no more! Died before she saw it all. What is there to do, now? Jesus! Little Jesus! Keep away from them, keep away and never go. O punish them! Avenge every child of France, the little Belgians, the little Serbians, and the little Polish children too. If others we forget, O pardon us. Noël! Noël! O no... we want no toys. But oh, Dear Father, give us

THE ETUDE

our daily bread. Jesus!... O hear us now: we have no more little wooden shoes. Ah, please give Victory to the children of France!" (Adaptation by Evangeline Lehman.)

It is generally conceded that an artistic career seldom brings earthly rewards, and that most composers reach fame only after death. Debussy was an exception to this rule; but although the latter part of his life brought him great recognition, it was only a fraction of the glory that was to come. Similarly, while the fervent patriot qualified himself "musician français" and wanted these simple words as an epitaph on his grave, the French people bestowed upon him a supreme posthumous honor: they called him "Claude de France."

## The Three T's

(Continued from Page 570)

The student of music, and the artist, are led to believe that there are specialized departments in music, just as there are special departments in medicine from which a doctor may acquire knowledge after having studied the general principles of medicine. After giving this matter considerable thought, I am convinced that specialization can be productive only in the field of science. In the field of music, one must indulge in a large radius of musical activity to promote the development of first-class musical artists. Science, roughly speaking, is a matter of the cold brain, while music is a matter of emotion and the brain. If the musician is compelled to limit his activities to just one department of music, the freshness of his emotional approach will surely suffer. Instead, the musical artist should work in an unlimited field.

To speak of my own specific profession, which is conducting, I have found to my amazement that there are strong feelings against the combined talent for symphonic and operatic conducting in the same person. I have found to my greater amazement, very strong feelings against opera, and yet, in overstepping the boundaries of their national origin in conducting operatic works. An Italian must stick to Italian opera; a German to German opera. This system has remained from the days when large operatic groups were imported to the United States from Europe and especially engaged to perform the great masterpieces of their homeland. Because of the present war, this system has ceased to function, but even without the war it showed so many defects that its complete breakdown was only a matter of time. An obvious conclusion would be that, with its continuation, the American musician and artist would be required to study for about four times as many little melodies in addition to the C major scale and the eight major scales requiring up to four sharps and four flats, in the first

be barred from performing all the European classical composers. This answers the question as to why national limitation could not be continued but must be rejected.

It is inevitable that even the best musician will interpret some works better than others, because some will be closer to his heart and to his temperament than others. It curbs the development of a musician to be typed and confined to a small repertoire. Once a talent has been recognized as such, its development should be followed with care and interest, and it should be encouraged to study and perform as many diversified works as possible. If a pianist shows in the early stage of his development a special understanding of Debussy and the Impressionist School, he should also be made to acquire a good knowledge of Bach and the Classical School. Only through variety can the greatest development be assured and stale specialization be avoided.

When I play Chopin on the piano there are moments when I feel very close to the score of Wagner's "Tristan and Isolde"; and when I play Bach I feel the nearness of Wagner's "Meistersinger," while Mendelssohn paves the way to Richard Strauss. You may want to conduct Wagner, but do not fail to study Chopin, or there will be much that you will miss in "Tristan."

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## Grieg—Nationalist and Cosmopolitan

(Continued from Page 569)

numbers Grieg felt (and many of his admirers feel) constitute his highest achievement in the orchestral field. The orchestral texture is luscious and brilliant. The contrapuntal and harmonic subtleties in Why? Because he fitted more obediently into the German mold, I suppose.

Antent the reception of his own music in Germany, Grieg said to me: "They tried to fit my music into first one of their drawers (Schubladen), then into another; but always in vain. So they said: 'He does not fit into any of our drawers. Therefore he is no good.'"

In the realm of music, Norwegian servility to German opinion (in this respect identical with British, Danish, American, Australian, and other Nordic servility) knew no bounds. One evening, when I had just finished a piano recital in a town on the Norwegian Southwest Coast, a peasant came up to me and asked if he could put a question. This turned out to be: "Does Grieg's reputation as a composer amount to anything out in the big world?" I answered: "His case is similar to that of another Nordic genius—the nitwit—he likes to copy him. But who do you ask, especially?" Well, the German musicologist Ersatz-Sachsen was here last summer and the assistant band leader of the band aboard her told me that Grieg didn't cut much ice," was the

**A Strange Neglect**  
"I wrote," said Grieg, "many piano pieces and songs for dramatic reasons; so that my music might be able to be played and sung in every fisherman's and peasant's home in Norway where there was a piano. But in so doing I did not intend that my richer and more complicated works should be ignored. Every male choir in Norway has sung my comparatively simple Land-Singing until I am sick of hearing it. But they do not seem to be aware of the existence of my much finer 'Album for Male Voices.' Every orchestral conductor feels called upon to repeat and repeat my 'Peer Gynt' suites with tiresome monotony, yet never deigning to look into my best orchestral opus, the 'Four Symphonic Dances.'"

Grieg was not priggish about his own music, or about any music. He did not despise the simple to exalt the complex. He wrote comparatively suburban and drawing-room-like pieces such as *Erothikon*, *Butterfly*, *She Dances*, with the same care and sincerity he lavished upon "Lost in the Hills," or the larger works in sonata form. What he could not foresee was that, even in Norway (that most enlightened and artistic of lands), the highest flights of his emotionality would be passed over consistently in favor of his trifles and his salon pieces. He left them to place on the lap of his beloved native land) were being rejected. And he was right. In the years during which I toured Norway (1910 to 1914) there was always the tendency to belittle the romantic and many-sided Grieg and to exalt the simple and pedantic Sinding.



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reply. Against this Nordic passion for self-beltitement, this passion for fawning upon the most insignificant non-Nordic, Grieg was helpless, as we other Nordic composers in our various countries are helpless.

As a result of English-speaking withdrawal from classical music for about two hundred years, roughly, from 1860, when Purcell composed his seraphic string *Fantasies*, the swan-song of the older English music, to 1879, when Scott, "the father of modern music," was born, the bulk of English-speaking music lovers (equally in Britain, Ireland, the United States, Canada, Australia, New Zealand, and elsewhere throughout the world) are still in the stage when they fear they may not be able to recognize Beethoven (and his ilk) when they hear him. They have not in the least got around to the stage in which they could be concerned with doing esthetic justice. Grieg, Cyril Scott, Delius, Fiedler, Roy Harris, or to any other composer-servitor of their own racial (Nordic) group. As a result of our recent reentry into the domains of the highest music, our people, broad-thinking, do not yet regard "high-brow" music as a vehicle for emotional revelation, but more as a social accomplishment—as a part of "white-collar" refinement. But for us to pursue indefinitely this superficial appraisal of music is hardly fair to that small but ever-increasing body of Anglo-Saxons who do draw soul nourishment from music, nor reason-

able, in view of the immense amount of time (in high schools) and money (spent on symphony orchestras, radio performances, and the like) now lavished upon the art of music in our various countries are helpless.

At this moment America and her Allies are engaged in a war-to-the-death with backwardness; for it is just backwardness (lack of the gift to see the world as it is—in its gradual but loving progress from harsh to tender) that does important nations, in this day and age, to pin their hopes, as our opponents do, upon militaristic aggression. We have in America a variety of tone-works by native-born American composers that express the American way of life as clearly and convincingly as Hans Sach's *Oration* towards the end of "The Mastersingers" expressed the German way of life in Wagner's era. Of these I will sing out just four: Rubin Goldmark—"A Gettysburg Requiem," for orchestra.

Roy Harris—"American Creed," for orchestra.

John Alden Carpenter—"A Song of Faith," for chorus and orchestra.

Arthur Fiedler—"From the Seventh Realm," quintet for strings and piano.

These works are not merely impassioned utterances of American liberalism, altruism, humanitarianism. They are equally great and deathless masterpieces of cosmopolitan music, in the same sense that Grieg's expressions of the Norwegian spirit and Wagner's expression of the German spirit are great and deathless masterpieces of cosmopolitan music.

But when shall we be allowed to widely hear and enjoy these American masterpieces? If they were performed now, during the present emergency, they not only would help to speed the ball of progress (for musical progress depends to some extent upon hearing music while it is still "fresh"), but would help to confirm music-loving Americans in their belief in the loftiest aspects of Americanism. If this were being done it could then not be denied that music was doing something really constructive in the war effort.

### Thumbs In

by Esther Dixon

If you say "Thumbs Up" when you are teaching a piano beginner, she doesn't get the idea. Try saying "Thumbs In." That works every time. Then explain that the secret of fine hand position is keeping the thumb in correct position over the keys. This pulls the rest of the hand into position. Sometimes it is even interesting to assign one piece with instructions to use no thumbs in playing this piece. Then the value of the thumb is really demonstrated.

THE ETUDE

## How To Become a Better Pianist

(Continued from Page 556)

must infuse a certain lightness into his approach in learning to read well. Ensemble playing is an excellent means of perfecting reading-fluency. The student who reads with others can be neither too careless nor too concentrated.

"As to technic itself, my first counsel is not to overstress it. Technical standards to-day show a great improvement over what they were years ago, with the result that the average mechanical equipment is rather a high one. Technic must be of just the right amount and of just the right quality; if it is inadequate, the meaning of the music is lost; if it is overbalanced, it degenerates into empty show, and again the meaning of the music is lost! As a general piece of advice, I should say that if the hand looks distorted on the keyboard, the technical foundation is faulty. The playing hand must look as natural and harmonious as the sounds it hopes to draw from the instrument. Again, any sensation of cramping or tiredness in the hands is a danger sign. Should such sensations occur, stop playing at once and try to discover the cause of the discomfort. If a pianist finds that he makes curious, snorting noises while he plays, his breathing is wrong—and possibly his rhythm and his melodic phrasing will also be wrong in consequence! Such a student should learn to breathe correctly. Incidentally, all pianists should familiarize themselves with vocal technic for phrasing, and with orchestral scoring for color effects.

### Why Is It Difficult?

"As to the actual business of practicing, I do not believe that the advanced student should spend time with routine finger exercises. The piano literature is too vast to stop with patterned studies that may never find a practical application. It is far more expedient to select the more complex passages of a given musical text and make exercises of them. In his preliminary reading of a new work, the student finds certain passages to be unusually difficult; he should pause in his study of the work as a whole and labor on the hard parts. First of all, try to find out why the passage is difficult; is it a matter of fingering or accentuation, of rhythm, of passage work? Discovering the cause of the difficulty will not remove that difficulty, but it will make its correction just half the work.

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# The Junior Etude

Edited by  
ELIZABETH A. GEST

## Music with Maps

by Estella Merrill Roney

Everyone is interested in studying maps these war-time days, as it is important to find the location of so many places we never heard of before. And we can carry our map study over to music study and find the location of many places mentioned in music history.

For instance, when we are studying a composition by Bach we should find the place of Bach's birth, Eisenach, on our map and put a pin there; then with a fine pen point write the name Eisenach just beside it with the dates of Bach's birth and death. When studying a piece by Grieg, we should find the location of Bergen, in Norway, and put a pin there with the name Bergen and Grieg's dates. Maps can be traced in outline, one for each country, and this is much better than to use maps already printed, because the printed maps have so many names of places on them there is no space to write the composers' names, birthplaces and dates.

Two sets of maps may be kept, one



in whom we have a lasting interest, and the piano practice becomes an adventure in around-the-world travel and history, accompanied by beautiful music.

## JUNIOR ETUDE RED CROSS BLANKETS

Yes, the Junior Etude is still putting knitted squares together for the Red Cross afghans. These afghans, you know, are used in the military hospitals as lap robes for the wounded soldiers who must spend part of their time in wheelchairs, until they have recovered their strength enough to be dismissed. One military hospital alone recently put in a request to the Red Cross for four hundred of these blankets. So get busy, knitters. The need is greater than ever, as the wounded soldiers are being returned to this

"FORWARD MARCH WITH MUSIC"

## Sonata Story

by Leonora Sill Ashton

**T**OM AND THERESA were planning for the next meeting of the club. "Miss Tyler wants me to tell the story of the sonata for the beginners' class. Now, how in the world will I do that?" asked Theresa.

Tom pointed to the living room table. On it lay a blue print made by Theresa's father, for he was an architect. "You could say that a sonata sort of follows a blue print plan," he suggested. "Karl Philipp Emanuel Bach worked out a plan; Haydn built his sonatas houses on that plan; Mozart followed the same plan for his sonatas-houses, too, only he made them well, you might say prettier or more interesting; and Beethoven followed the same, but only he made his a great deal bigger and more—more! I don't know just how to describe them."



ing-out the two themes are used, altered, or appear in part; motifs from it are used, modes are changed, new material added, and oh, all sorts of ideas are developed. Then the first subject comes back as at the beginning, and this is the third section, called the restatement. The second subject also comes again, but this time it is in the tonic key. Sometimes a coda is added at the end, and sometimes an introduction opens the sonata. Now I am going to play the first movement of the Mozart sonata again for you. Listen carefully and see if you can follow the pattern."

And she played it even more beautifully than before. Then, after much applause, she stepped to the front

"Maybe he made the music more like the people who lived in the houses, sometimes sad, sometimes gay?"

"That's it," said Tom, "and he added more rooms and passageways and halls and things in his large design. So it seems to me you have your sonata story right there."

But Theresa shook her head. "It might do for the older students but the young beginners would be all mixed up with plans for houses and furniture and people. That would not mean music to them."

Tom agreed, so they thought it would be better for Theresa to explain things more simply.

On the afternoon of the recital Theresa played the first movement of the "Sonata in C major," by Mozart, then stepped to the front of the platform and spoke to the beginners' class. "The word sonata is taken from the Italian word *sonare*, which means 'to sound.' In its early form it referred to music intended to be listened to, instead of being sung or used for dance. A sonata is a rather long composition, usually in three, but sometimes four, divisions called movements. The first movement is written in a certain pattern which is called sonata form. This form is the first time or as we call it, subject the theme, is written in the tonic key. You know what the tonic is from your keyboard harmony class." Then after a little modulation the second subject or

(Continued on next page)

## Labor Day Parade

by Aletha M. Bonner

On Labor Day, in Music Land. There was a grand parade, And in it marched a host of folk

Of widely different trade.

The Barber of Seville came first,  
Pearl Fishers came in view,  
The Happy Farmer followed next,  
Then Merry Shepherds, too.

Harmonious Blacksmiths, man of strength.

And then a Toreador;  
We haven't space to name them all  
But there were many more.

(How many more titles mentioning trades can you add?)

THE ETUDE

## Sonata Story

(Continued)

piano and one other instrument. When this same pattern is followed in writing a piece for four stringed instruments, it is called a string quartet; when for full orchestra it is a symphony. When the great Beethoven wrote sonatas and quartets and symphonies he made them according to the rule of sonata form too, but he filled in the form with a wealth of music all his own—mighty soaring melodies; harmonies like the roar of the sea and the wind and the storm; yet sometimes like a gentle breeze or silver moonlight."

After the recital was over and the class was walking home, Alfred said "I liked that sonata Theresa played." "So did I," answered Eleanor, "and I intend to learn it."

"And I liked the story about the sonata, too," said Alfred. "So did I," everybody agreed.



Sonata in C. Mozart

Program—As most of Chopin's compositions are quite difficult, there are only a few that can be included in a club program, such as *Prelude in A major*, *Prelude in C minor*, *Nocturne in E-flat*, and a few others. If you have older friends who can play some of Chopin's more difficult compositions, perhaps they would be willing to come to your meeting and play them for you. You will find many pianists have made recordings of Chopin's compositions, too. Listen to them whenever possible.

## Junior Club Outline, No. 25

Chopin

## Sonata Story

(Continued)

a. Chopin was a very fine pianist and his compositions are almost entirely for the piano. When and where was he born?

b. In what city did he spend most of his life?

c. When did he die?

d. What was his first name?

e. What is a polonaise?

f. What is a grace note?

g. What is a scherzo?

h. Analyze Chopin's *Prelude in A major*. What chords do you find used in this short composition?

Grieg  
(Prize winner in Class A)

Edward Hagerup Grieg, one of the most beloved of modern composers, was born in Bergen, Norway. He inherited his musical gifts from his mother, and at the age of fifteen entered the Leipzig Conservatory for their brilliant coloring; and the great crowds who heard them were overcome by the beauty of his playing. He ranks in one hundred twenty-five songs, which but two or three masters have equalled, and which are still played to-day.

Grieg did for Norway what Chopin did for Poland, Liszt for Hungary, Dvořák for Bohemia, and Schubert for Austria. His music ranks with Schubert and Chopin as a melodist and harmonist. Although his persistent ill health prevented him from traveling, his piano compositions will live forever.

Dick Stanford (Age 16)  
Texas

Grieg

(Prize winner in Class B)

In 1943, a child decided to become one of the great composers. He was born in Norway. His musical life began when he was very small, when his mother taught him to play the piano. At the age of ten he began to compose compositions rich in melody and originality. Through his music he brought to his countrymen the joy of life, and his music with flaming passion and animal emotion he could paint musical pictures of the people, the mountains, the sea, the sun and the stars with the blossoms of wild cherries and strawberries. Grieg did much for Norwegian music, and his music is unique, with its distinctive deep melancholy, which would suddenly change to wild gaiety.

Ruth Adeline Behermeyer (Age 14)  
Missouri

## Prize winners for June Backward Puzzle

Class A, Wilber Miller (Age 17),  
Kansas.



Class B, Catherine Anne Weiler  
(Age 13), Iowa.



Class C, Minnie Steward (Age 8),  
Pennsylvania.



Two young violins,  
Los Angeles, California

Harry Ahlstrom (Age 4)

Cong Ahlstrom (Age 2)

Two young violins,  
Los Angeles, California

Prize winners in Class C

From mother's home to the huge piano, music is the past to the future. This applies to Edward Hagerup Grieg, the great Norwegian composer. He was born June 15, in Bergen, Norway and as a boy he learned music from his mother, who was a good piano player. He studied at the Leipzig Conservatory. Liszt gave him encouragement and he dedicated one of his pieces to him. He married a Norwegian girl, Anna Marshall, and they had a son, Mikael. Grieg's music is full of life and color. One of his most famous compositions is the "Peer Gynt Suite." He has left many beautiful compositions for us to remember him by.

Patricia Ann Mallory (Age 11),  
New York

Grieg

Prize winners in Class C

Answers to Backwards Puzzle,  
June 1943.

1. tub-tub; 2. bat-bat; 3. bad-bad;

4. mug-mug; 5. rub-rub; 6. mad-

7. era-era; 8. sag-sag; 9. nod-

10; 11. rib-rib; the initials of the

reversed words are all found on the

keyboard.

(Any one wishing to answer any letters appearing in the Junior Etude may address their envelopes to: Junior Etude, Suite 1712, Chester Street, Philadelphia 1, Pennsylvania, and they will be forwarded.)

JUNIOR ETUDE

I want to tell you that I simply love THE JUNIOR ETUDE. I started to care for it my Christmas vacation last year. I subscribe to THE ETUDE and I was simply thrilled. I have learned so much from it.

Today I took a music lesson on my trombone. I play it every day. I have been playing it a lot for a long time and I hope that my hand teacher thinks I am improving.

MARGARET ANN POSSIGATE (Age 10),  
Iowa

THE JUNIOR ETUDE will award three words for the month of June, the prize each month for the most interesting stories or ones on a given subject, and for correct answers to puzzles.

Contestants will be given to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Patricia Ann Mallory (Age 11),  
New York

THE JUNIOR ETUDE

Contest

Class A, fifteen to eighteen  
years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of all of the prize winners and their contributions will appear on a given subject, and for correct answers to puzzles.

Contestants will be given to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH

"Memorizing"

THE JUNIOR ETUDE

Contest

this page in the next issue of THE ETUDE.

Eruru. The thirty next best contributors will be given a rating of honorable mention.

From your friend,

YVONNE LEVI (Age 16),  
North Dakota

DEAR JUNIOR ETUDE:

I am sending in my rating at our National Music Contest in violin, and I am sending you my picture with my violin. This is the fourth time I have won first place.

My father is music director in our school, and I play the violin in the school orchestra, and I play the violin in the band and trio's baton in the drum corps.

From your friend,

PAULA JANE FIFE (Age 14),  
Missouri

the page in the next issue of THE ETUDE.

Eruru. The thirty next best contributors

will be given a rating of honorable men-

tion.

We decided to meet once a month to ex-

change magazines with each other. We'll

all give our magazines to each other.

Then we'll exchange our group for

ours.

It's a great fun to be in a club, and so

The Etude Club came to life. It is more

alive now than ever.

From your friend,

PAULA JANE FIFE (Age 14),  
Missouri







# Priority-Deserving Piano Numbers

by  
American  
Composers

The Following Lists Represent Other Piano Solos Appealing to Critical Interest and Developed Taste

|  |    |  |    |  |    |  |    |
|--|----|--|----|--|----|--|----|
| W. CAVIN BARRON<br>Lullaby .....                           | 50 | CHARLOTTE E. DAVIS<br>Valse in A Flat .....  | 50 | ARTHUR NEVIN<br>The Fire Fly .....                     | 50 | GERRIT SMITH<br>Alpine Rose .....                | 50 |
| HOWARD BROCKWAY<br>Serenade, Op. 28 .....                  | 50 | REGINALD DE KOVEN<br>Down the Bayou .....    | 50 | NATHANIEL WELCH<br>Nestle in the Balsom .....          | 40 | JOHN PHILIP SOUSA<br>March of the Pilgrims ..... | 30 |
| FRANCIS H. BROWN<br>Minnehaha (Laughing Water Polka) ..... | 40 | A. WALTER KRAMER<br>Rhumba .....             | 75 | ETHELBERT NEVIN<br>A June Night in Washington .....    | 75 | CHARLES GILBERT SPROSS<br>Album Leaf .....       | 50 |
| CHARLES WAKEFIELD CADMAN<br>To a Comedian .....            | 40 | ALEXANDER MACFADYEN<br>Minuet l'Antico ..... | 50 | MARCH OF THE PILGRIMS<br>March of the Pilgrims .....   | 50 | TIME OF LILAC<br>Time of Lilac .....             | 40 |
| Three Moods .....  | 50 | NOCUR L'NOTUR<br>Nocur L'Notur .....         | 50 | THE NIGHTINGALE'S SONG<br>The Nightingale's Song ..... | 50 | HARRIET WARE<br>The White Moth .....             | 40 |
|  |    | THE SWAN .....                               | 40 | PRELUDE .....  | 30 |  |    |

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